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SEPTEMBER-OCTOBER, 1919

No. 5

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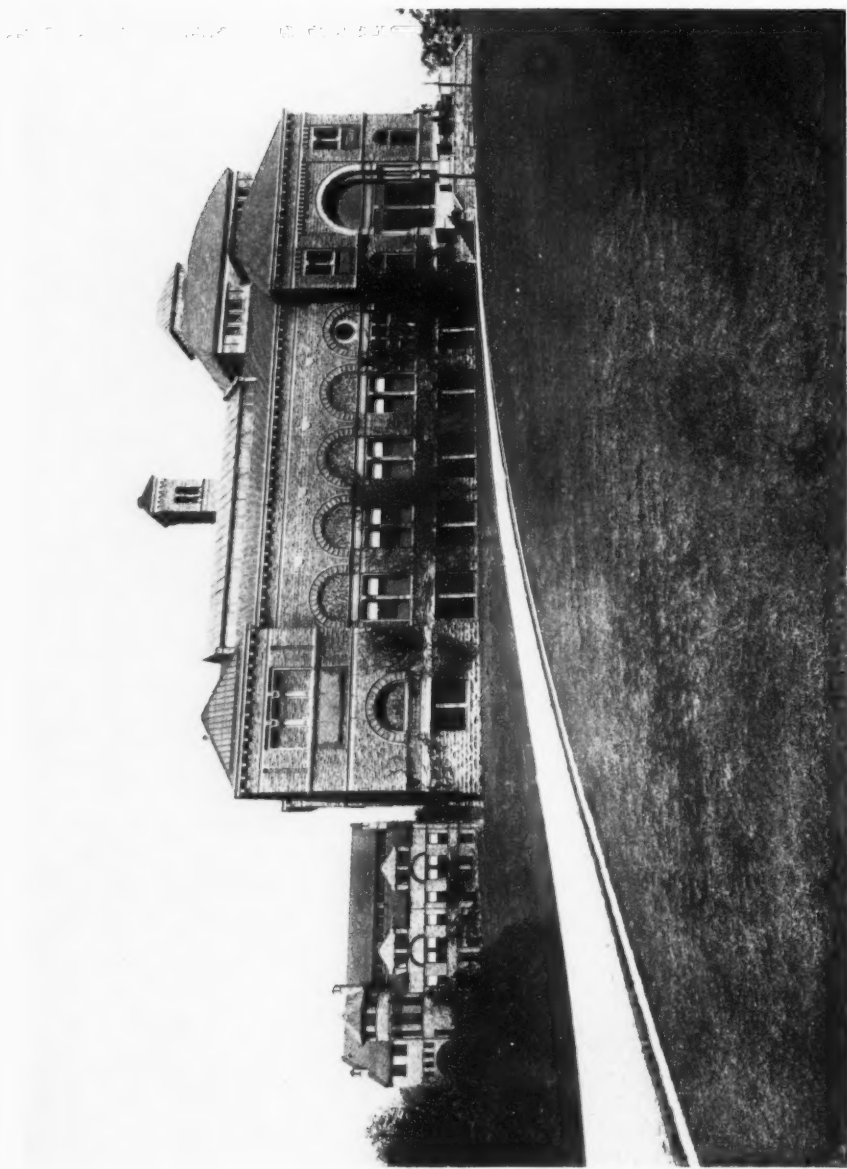
DAN FELLOWS PLATT

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Cincinnati Art Museum from the South, (dedicated 1886-1887), of native limestone, in the Romanesque style. Architect, J. W. McLaughlin, of Cincinnati. Additions toward the north, not visible here, were made in 1907 and 1910, and are in the Classic style which it is proposed to adhere to, ultimately encasing the older parts in the same style.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VIII

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CINCINNATI AS AN ART CENTER

By ERNEST BRUCE HASWELL

Introduction

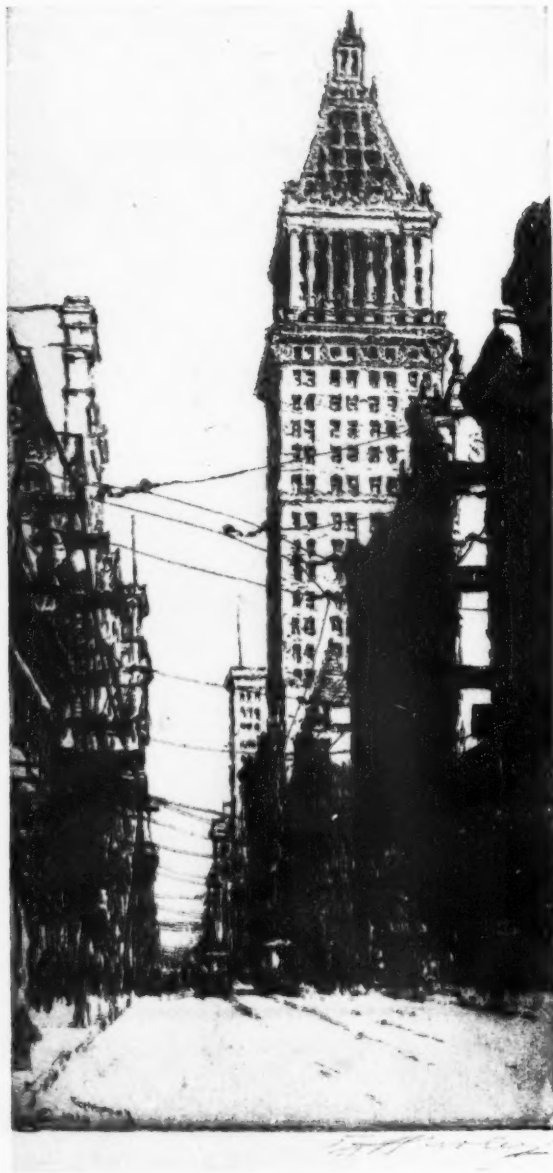
IT IS manifestly impossible not to be repelled by dates and statistics, the absolute necessities that confront the writer of articles. At the out-set this appalls just as does the thought that we drink about 365 cups of coffee in a year, though the vision of one aromatic delicious cup fills us with delight. But then there are the objects about which dates and statistics are compiled, so curiosity may in turn interest us in arithmetical tabulations.

Now these are some of the facts and figures regarding Cincinnati, which as time and ages are considered in America ranks among the older cities in art development. For almost a century Cincinnati has been an art centre of the West, while there is about the place an atmosphere of permanence, of logical development and a background as of art history in the making.

The love of the novel has attracted the attention of people to more "progressive" towns, but no development has been saner or more normal.

Eighty years ago Cincinnati had her own sculptors and painters. In 1820 Mathew Jouett—painter of the Gilbert Stuart School came up from Lexington and northern Kentucky to paint portraits of first settlers then growing old. In the earlier thirties Hiram Powers modeled in wax the figures for Dantes' *Inferno*, as presented by a local Madame Tousand. Fortunately they were in wax for we are told that they were very popular and very bad. But Powers lived to dominate early American Sculpture and though he did most of his work abroad he was still claimed by Cincinnati and is represented by a number of pieces in the Museum.

Then came Mrs. Trollope, from her home in England to establish a Bazaar where were exposed for sale bric-a-brac—(a very expressive term) and oysters. But most important was the fact that the French artist Hervieu came with her to fresco the walls, and José Tosso to play the violin in this bizarre bazaar where mingled with the bric-a-brac and oysters the Arabesque, the Oriental,



Fourth Street Cincinnati

The modern sky-scraper is by no means commonplace. Mr. Hurley for a number of years confined the subject matter of his etchings to the city street and the little alleys that ramble in and out over the hills of Cincinnati.

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the Gothic and Egyptian styles of ornamentation. Only a few years it took to show the utterly impractical elements of the scheme; Mrs. Trollope went back to England, and because of this failure, and for other reasons, more well grounded perhaps, wrote some rather scathing criticisms of the city and its provincialism. The fact remains that Cincinnati was at that early date selected for such an experiment, by such a woman.

Not until '71 did the public interest in sculpture lead to the erection of any monuments of importance, but when the Tyler-Davidson Fountain was erected it was the largest bronze in this country. So much for the beginning of things, but much earlier than this, man wrought with no little skill the objects found in the mounds.

General Harrison in 1781 wrote down the observation "that the surface of the ground was literally covered with lines and embankments." He referred to the present site of Cincinnati. These mounds have supplied the archeologist with material of more than passing interest, with celts and arrowheads of jasper and porphyry, implements of native copper, with finely carved pipes and also utensils cut from stone. In one of the great mounds now in the heart of the city was found the Cincinnati Stone, incised with designs to which some have attempted to lend a meaning of astronomical importance, but no real proof seems forthcoming. However there are certain marks on the ends of the stone that suggest very strongly the record of time and measurement. The character of the design is that of the southern tribes of Mound Builders, for there is nothing else of the same style of ornamentation in the excavations of the locality.

The mounds themselves are unique in many respects. One in particular opened at Reading, Ohio, near Cincinnati was fifteen feet deep; at the bottom were two skeletons lying one with the arm around the other in a bed of ashes. Arranged in a circle were sixteen human skulls. This group of mounds was explored by Prof. Putnam and he describes "flues" and "pits" connecting the different mounds. For all this there is no counterpart in the Ohio Valley and in the hands of a less experienced man might be doubted.

With these mounds rich in material for the archeologist one would think that there would have developed a Museum in the same manner as did Peales' in Philadelphia. On the contrary it was the love of art and not archeology that furnished impetus to the first art activities.

Institutional Developments

A woman or group of women can usually be found responsible for the beginning of art movements in America. This tendency to "mother" a thing has brought to maturity many an art association, at least to the point where it could weather the criticisms of the men of the community, who, seeing its real worth, have rendered it effective by putting it on a firm financial basis.

A small school of Design conducted in the home of Mrs. Sarah Peters was the germ from which developed two academies of art, one in Cincinnati and the other in Philadelphia.

In 1854, while living in Cincinnati, Mrs. Peters, later the wife of the English Consul in Philadelphia, secured copies of the old masters for the use of students. Sculpture was added by Mr. Charles McMicken, and though the collection was kept intact, it was not until 1881 that an organization was



The Spires of Eighth Street, by E. T. Hurley

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formed for the establishment of a museum. Museum making was in the air. About this time St. Louis, Boston, Baltimore, Indianapolis and Detroit experienced similar awakenings. The Cincinnati Museum Association had then as a nucleus the copies of pictures of Rubens, Titian, Van Dyke, Rembrandt, Botticelli, Fra Angelico and others of equal importance. These had been gathered together by Mrs. Peters. They were copies, to be sure, and so were most of the statues, but good copies of the best from the past.

With this as a beginning it seems rather unusual that there should develop from the first a tendency to buy pictures by American artists. Smiled at for years, this desire to purchase the native, and hence the "worthless" product, has been the means of collecting a most representative group of canvases. Varying influences of American art can be traced. The fact that many of the men were trained in Cincinnati brings up such names as Alexander Wyant, Frank Duveneck, John Twachtman, Robert Blum and Kenyon Cox. Then there are Solon Borglum, Charles Henry Niehaus, Bryson Burroughs, Joseph DeCamp, L. H. Meakin, Clement J. Barnhorn and James R. Hopkins, to mention the most important.

But institutions are not builded without financial resources, and when one looks into the history of the Museum the name of Charles W. West stands first as one who came forward with \$150,000 and when a like amount was produced by the citizens he gave twice as much as he had promised. Then when all plans were made, the president, M. E. Ingalls gave a dinner with covers for fifty-two gentlemen, who each gave \$1,000 toward the fund.

In the Library of the Museum there are hanging portraits of David Sinton, painted by T. S. Noble, the first "president" of the Art Academy; C. W. West, done by Eastman Johnson; A. T. Goshorn, the first director, painted by Frank Duveneck, and three other canvases by Eneke of Joseph Longworth, Ruben Springer and L. B. Harrison. These men were among the first to give financial aid. Since that time there have been other endowments and bequests. The most important ones are the Emery Free Day, opening the Museum free to the public every Saturday, while the Schmidlapp addition now houses the Art Library and the sculpture.

The first director, Alfred T. Goshorn, was a man of unusual administrative experience. In 1873 he had represented the United States Government in Vienna at the Exposition there. He had conducted important Industrial Expositions in Cincinnati. These were among the first of this character in this country. It was not then surprising that he was sent to Vienna, and later appointed Director General of the Philadelphia Exposition. Here he successfully met the problems of harmonizing the necessarily varied interests represented, and the almost diplomatic offices of dealing with foreign representatives. It was his intimate association with Sir Philip Owen, the director of The South Kensington Museum, that turned Mr. Goshorn's thoughts to the need of Industrial Museums in America. When he returned to Cincinnati to work with the Museum Association, the influence of this contact was very strong. With the support of Julius Dexter and George Hoadly one of the three Elkington collections sold in this country was secured. This was the beginning of



The Assault of Cartagena. Renaissance Tapestry in the Cincinnati Art Museum

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an unusual collection of metal objects. To this is added the John Sanborn Conner collection of originals.

Pottery, both primitive and modern, may be seen, with the interest centering around the Rookwood collection, dating from 1882, which shows the development of Art Pottery in America. Textiles, too, have always held a place of importance. So there has from the first been a recognition of the cultural value of the work of the craftsman. The beautiful vase, the sculptured form, the pigment-covered canvas, the wrought metal—all are here considered works of art.

Along with this encouragement of the crafts has developed the before-mentioned tendency to buy the work of the living painter. It is, in fact, more a tendency, it is a policy. It was thus that Tarbell, Benson and Twachtman were first recognized by the purchase of pictures, some time before they were generally known. Beginning in 1897 the Museum has added annually to this collection. Before that date, as early as '92, pictures by such painters as Wendt, Steele, Sharp, Potthast and Nourse had been bought. With the funds from annual membership have been purchased the work of such men as William Chase, Elmer Schofield, John W. Alexander, Charles H. Hayden, Winslow Homer, W. W. Gilchrist, Colin Campbell Cooper, Julius Rolshoven, W. L. Metcalf, E. W. Redfield, and in many cases several pieces by each man. The list speaks well for the taste and judgment of those in charge. As an investment it was an excellent one if one wishes to think for a moment in dollars. Mr. Meakin pointed this out in a letter to the Art News in 1909. Only \$400 was paid for the Twachtman "Waterfall." It was all he asked. Now, if one is to

judge by the price of other works by the same man, "The Waterfall" is worth some nine or ten thousand dollars. As a background for the work of American artists the South Gallery is devoted to the work of the European painters,—countries and periods are well represented. Next is the Duveneck Room containing, with a few exceptions, every important canvas done by this master of technique. Many of the canvases have been purchased from time to time by the Museum or the individual, but the body of the collection was presented by Mr. Duveneck himself. An entire room is devoted to the exhibition of Robert Blum's sketches and etchings.

But this is not a survey of the entire institution. At best a few points only can be touched upon. In fact the general policy of the Institution is not to advertise the "greatest show on earth," but to the craftsman and artist it has existed as a vital organization with an understanding of his needs.

Many Museums have found that an Extension Bureau is more effective than an over-amount of cheap publicity. No matter who or what he is, the modern individual has an intense interest. If he is an exceptional person the extension work of the Museum comes to him in the form of a talk or an article, or an exhibition just at a time when he needs it. Then a Museum patron is made. It must be confessed that in many cases these talks on art come as would a lecture by a returned missionary from Abyssinia to the natives of a village in the Cumberland. There are a few avenues of approach, but these merely generate a certain amount of enthusiasm for art, which however intense, is not going to improve public taste half as much as the work of one good architect, designer, painter



The Muse of Andre Chenier. Puech.
Here French beauty of line and form and French elegance are expressed with unusual virility.,
Cincinnati Museum

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or sculptor. The Cincinnati Museum Association uses the lecture, the magazine and newspaper article and the traveling exhibition in the school or the college, but the real patrons are those who come under the influence of the Academy of Art. It is here that J. H. Gest, the present director, is far in advance of the average man in his position. He had assisted Mr. Goshorn in the working out of many of his plans, and began his work with an intimate knowledge of the Institution and its ideals. There was a time when he painted. Even now he picks up the pencil to show how this line went or that mass of dark should come in a decoration, for he is the President of Rookwood Pottery as well as Director of the Museum. With this understanding of the point of view of the artist, he has gathered around him the principal members of the Art Academy and together they work out the problems of the Museum. The appeal, then, that the Institution makes, is primarily to the individual with a working knowledge of art, and the one of culture to whom art is a necessity. This attitude may or may not be criticised. We must decide that for ourselves. That certain very definite and lasting things are accomplished must be admitted.

Since the opening of the Art Academy no less than 20,000 persons have reached a clearer understanding of what art means, by actual production, which is after all the only method.

Completed soon after the Museum and endowed by Nicholas Longworth, who had been active in Museum matters, it was the outgrowth of the old McMicken School of Design, started in 1869 and continued by the University until taken over by the Museum Association in 1884.

The part played by the Longworths in the establishment of art in the Middle West was an important one. At their home Longfellow had stopped, and charmed by his surroundings he wrote "Queen of the West in your garlands dressed, by the banks of the beautiful river." When Buchanan Read had learned to make stogies in Philadelphia and came to Cincinnati to paint signs and eventually portraits, it was Nicholas Longworth who encouraged him and better still furnished the means for such a step. Hiram Powers was helped in the same manner, so that when the time was ripe for the establishment of an academy it was not surprising that it was Nicholas Longworth who did it. Being an endowed institution, tuition fees are here reduced to a minimum. As is usual the students giving promise are assisted by scholarships, and professional success generally awaits the honor student; but a majority have no such ambition and either drop into other lines of endeavor or get married. In either case their training continues to exert an influence in the business world or in the home.

The lithograph and engraving houses absorb many, while at Rookwood Pottery the artist finds an ideal medium for self expression.

But a school is no more important than the principal members of its faculty, and of them we will write, for in knowing them you will know the school and its ideals. Geographically Cincinnati is, of course, far away from New York, "the centre of things artistic," but there is some advantage in this. At a distance the student can study better, possibly, think clearer of fads and new isms, without the warmth of the personal magnetism of the "apostles" to carry them off their

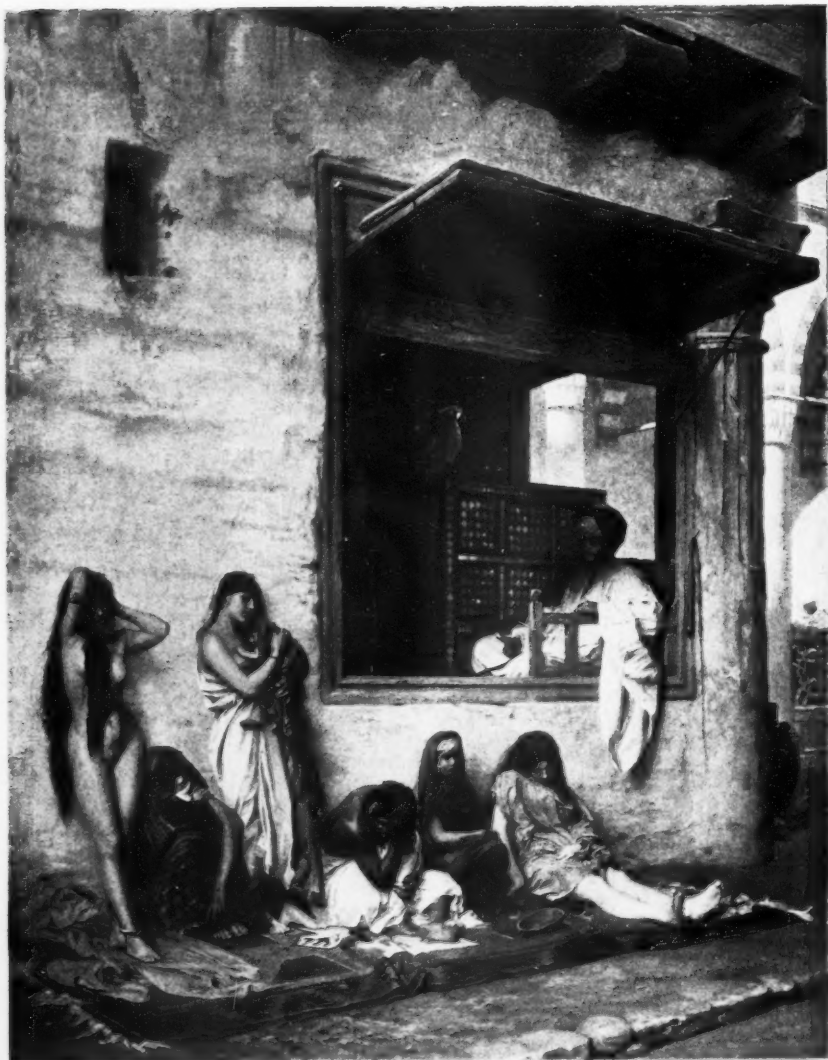


Rodin

J. W. Alexander has here felt the greatness of the man. This canvas is one of those secured by the Annual Membership Fund.



The Venetian Lace Makers.
Robert Blum's charm of drawing is here combined with his delicate sense of color.



The Slave Market
Painted by Gerome and recently acquired by the Cincinnati Museum

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feet. And there may be some advantage in this.

Art Organizations

The world is again at peace, and many of us are beginning our work all over again, the art organizations will be an even more vital force than ever. Thousands of American soldiers have returned from Europe, having seen cathedrals and pictures, and better still, without knowing it perhaps, they have felt something of the nobility of art and life that lies beyond a mere physical well-being. All classes will be thus influenced.

When this time comes, societies of art dealing with the layman rather than the artist himself should work to supply something tangible, for there will be a craving on the part of the public for art in some form. There will be a greater demand for industrial art training. The work of the hand will assume greater importance than at any time in America.

In Cincinnati, The Municipal Art Society has been working since 1894 for the advancement of municipal art. In a recent statement regarding the policy of the Society Mr. Gest said, "The members try in every way they can to bring direct personal influence to bear whenever it can be made effective. This usually is done by the officers of the society or other special committees conferring quietly with the city officials or with individuals who who are in a position to do something for the city. It usually happens that influence of this kind can be brought to bear better by our remaining in the background than for the Society to be exploited in the matter that happens to be active." The result of this quiet activity is very evident. They have not yet produced a city beautiful,

but they have prevented many atrocities, and are responsible for the turning of many waste places into spots of beauty.

The first official act of the Society was the placing of a Venetian well-head, the gift of Larz Anderson, in Eden Park. Then came the mural decorations for the City Hall, the placing of the Garfield statue, a campaign against bill-boards, the erection of the Theodore Thomas Memorial at Music Hall and co-operation in the placing of the Barnard Lincoln, the gift of Charles P. Taft, one of the officers. Now members are taking a hand in the planning of decorations for the new Court House.

The educational work of the organization has been most effective. By lectures, reports and better still the gift of pictures to the public schools, this work has been carried on. More than 500 pictures and casts have been distributed in the schools as "permanent loans." The decorations in the "American House" are the gift of the Municipal Art Society and the Art Clubs. This building is to serve as a community house for the Americanization movement in Cincinnati.

The Crafters Company incorporated in 1911 with a membership of about 700, is another force for the encouragement of community art. The use of workers guilds, exhibitions and lectures for the creation of interest and the maintenance of a shop are the principal means of propaganda. The shop was closed during the war, but lectures and small exhibitions have continued. Vocational training has come to be an essential and the membership of the Society is well represented now in this work as well as in the ranks of occupational therapy.

The Cincinnati Art Club, composed of men, and the Womans' Art Club, have



Two Girls Fishing. John Singer Sargent
An unusual choice of subject matter for the great portrait painter, but full of the skill of the technician



Interior of Sheep, by Charles Emile Jaque
An excellent example of the great French painter of sheep. From the John Josiah Emery
Collection. Cincinnati Museum.



Portrait De Jeune Fille, by J. L. David
Recently placed in the Cincinnati Museum.

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been active since the early nineties. The annual exhibitions attract thousands of people and the sales often go into the thousands.

The Cincinnati MacDowell Society is only six years old, but these have been active years. The ideals of this organization are as old as Greek Art. The attempt to bring about a thorough understanding among poets, painters and musicians has been made before, but the organization of MacDowell Societies with the Peterborough Colony, founded by Edward MacDowell as the "Mother Society," has probably done more toward attaining this end than any other movement. In Cincinnati the membership is equally divided, while the artist group has, during the past winter, conducted a small exhibition at each Fortnightly Salon.

Prominent always in these organizations is John Rettig, who, before he was known as a painter of Holland, was recognized from coast to coast for his designing and management of such pageants as "the Fall of Babylon" and "Rome under Nero." Mr. Rettig has been the moving spirit in many of the artists' pageants, and some beautiful and often very elaborate spectacles have been staged.

The comparatively recent death of Frank Duveneck has left a great gap in the life of art organizations in Cincinnati. The local exhibitions were always lifted just a little above themselves by his canvases. The Duveneck Society, formed just two years before his death, is a small group of very earnest painters and sculptors, and though young promises much.

Frank Duveneck

Frank Duveneck was a "painter's painter." The recent recognition ac-

corded him at the San Francisco Exposition has brought him prominently before the layman and has confirmed the belief that the workers have always had in the bigness of his art and the breadth of his vision as an artist and teacher. His active student days began in Munich in 1870; later he went to Italy and at Florence was the life of the artist group. There he located a school, and in Munich he had students. In fact, wherever he went his students followed him, so great was their regard for him, so virile the personality of the man.

The last work of importance done by him was the decoration of the Cathedral at Covington, Ky., the town where he was born. This cathedral is one of the most excellent examples of Gothic style in the West, while the decorations possess the dignity and simplicity that seem always present, whether it be portrait, landscape, sculpture or mural that came from the studio of Mr. Duveneck. Significant, too, is the fact that his very first activities were in connection with a large establishment supplying altars for Catholic churches, while later he was assistant to a church decorator with headquarters in Covington, near the site of the new Cathedral.

This apprenticeship leads up to the Munich days. There, after only three years of study he did some of his best work. "The Whistling Boy," (1871), and "Prof. Loeffts" among them. The former may well be considered the best of all his canvases, certainly it is most characteristic in style. In strong contrast is "The Cobbler's Apprentice" (1877), sold at the time to von Hessling, vice consul in Munich for \$25.00, later owned by Joseph Stransky of New York, and recently purchased by Charles P. Taft. It is a larger canvas and more finished, per-



Portrait of Frank Duveneck. Joseph De Camp

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haps, than any of this type. In it great care has been taken with the still life and each detail is considered, but without affecting to the slightest degree the larger forms. So great was Mr. Duveneck's technical interest that he seldom named his canvases, leaving that to the public, nor did he keep any record of the honors that have come to him.

Having taken all the prizes at the Munich Academy he had returned to America. Boston and Cincinnati gave him a most flattering reception, and he received many tempting offers for portraits, but he set all this aside and went back to Munich. Reading the life of Chase, Whistler, Alexander, or any other American painter of importance working at that time in Germany or Italy involves him, for he was always popular, always commanded an almost worshipful respect. His association with Whistler was as intimate as could have existed between men of such different ideals. The story of how in 1880 a London exhibition of etchings by Duveneck was taken for Whistler's work shown under an assumed name is an old one, and very interestingly and spicily recorded in "The Gentle Art of Making Enemies."

For years Chase and Duveneck worked together. At that time it was not surprising that their work should develop along the same line. Still life interested them both,—Chase going deeper into it. But the "Turkish Page" of this period with its rich copers and luscious tones of fruit and drapery, shows that Duveneck, too, was attracted by textures and the arrangement of objects. About this time Regnault had painted his "Salome." It was the sensation of the year. So the two of them worked with a reproduction of it pinned on the studio wall.

Here the "Turkish Page" was completed and Chase did a brilliant sketch of a woman with a basket under her arm. This canvas is now in the Cincinnati Museum.

In 1878 the Art Students League was formed in New York and Chase came back to America as an instructor. The same year they startled the National Academy into something much nearer activity than it had yet experienced. Sherlaw and Currier were with them and what now goes unquestioned was then considered rank heresy.

Mr. Duveneck remained in Florence with "his boys," John Alexander, Joseph De Camp, Julius Rolshoven, John Twachtman, O. D. Graver, Otto Bacher, Theo. Wendel, Ross Turner, Arthur Pennington, Charles Forbes, G. E. Hopkins, Julian Story. They wintered in Florence and spent the summers in Venice.

"The Engelhart Boys" of W. D. Howells stories of Florence was in reality this group of men. Otto Bacher, one of the "bunch," has written a most intimate volume of reminiscences of Whistler in which one is afforded many glimpses of their life in Italy, and the goodfellowship that existed.

The early nineties were inspiring days at the Art Academy of Cincinnati. Here Mr. Duveneck had come after the death of his wife; here he taught as powerfully and effectively as he painted, wholly indifferent to medals and honors, he found joy in the simpler things of life.

Two years ago he turned over the entire collection of his paintings to the Cincinnati Museum. No more comprehensive exhibit of the work of any one man can be found, for he had for years refused to sell any of his pictures in the face of numerous offers from Museums and collectors. In this collec-



Whistling Boy, by Frank Duveneck

This painting belongs to Mr. Duveneck's best work and is known all over the world either, at first hand or through reproductions.

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tion, representing the life work of a painter, is the original model of the tomb of his wife. It is one of the finest pieces of American monumental sculpture. A reproduction was recently installed in the Metropolitan. An Emerson done in collaboration with C. J. Barnhorn for Harvard University and a portrait of C. W. Eliot, constitute his work as a sculptor, but they are (to use an over-worked term) "big." They are done with a feeling for the monumental possessed by few painters.

James R. Hopkins

As a student, James R. Hopkins came to Cincinnati to study with Duveneck. Since that time he has studied and painted in New York and Paris, traveling, of course, in Europe, and spending some time in the Orient. After ten years' residence in Paris he came to Cincinnati to become an instructor at the Art Academy.

He has painted this thing and that, in season and out of season; portraits of smiling ladies, and nudes against beflowered backgrounds, but he has never done anything better than the recently exhibited canvases painted in the foothills of the Cumberlands. There is no genre prettiness about them but they carry the story of a certain wisdom of workmanship. A very picturesque element in the life of America has found an interpreter.

But to return to his earlier works and the backgrounds mentioned above. The modern background has voiced itself loudly in boldly-figured draperies and objects that once would have been put only in still life. Some have handled these new-fashioned, gaily expressed incidents without disaster and this Mr. Hopkins has done, though he has surrounded his rather flatly-painted figures with brilliant color spots they

take their place as part of the decorative whole. His portraits are often done in this same style. But in most of them the figure is more than a mere key-note for a color scheme and harmony of tone. He is absorbed in portraying externals but he does seize upon the personality of the sitter, and background and accessories contribute to the character of the canvas.

Recently he has interested himself in certain types to be found in the Kentucky mountains. If we are to have more than an imported art it will come first in choice of subjects typifying certain phases of life in this country. The day of the arrangement is almost done. The despised story-telling picture is coming back. In a modified form it is true, but it is coming back nevertheless. The effect of all the years of interest in "spots" has made itself felt, but there is now a returning interest in the essential character of people and things.

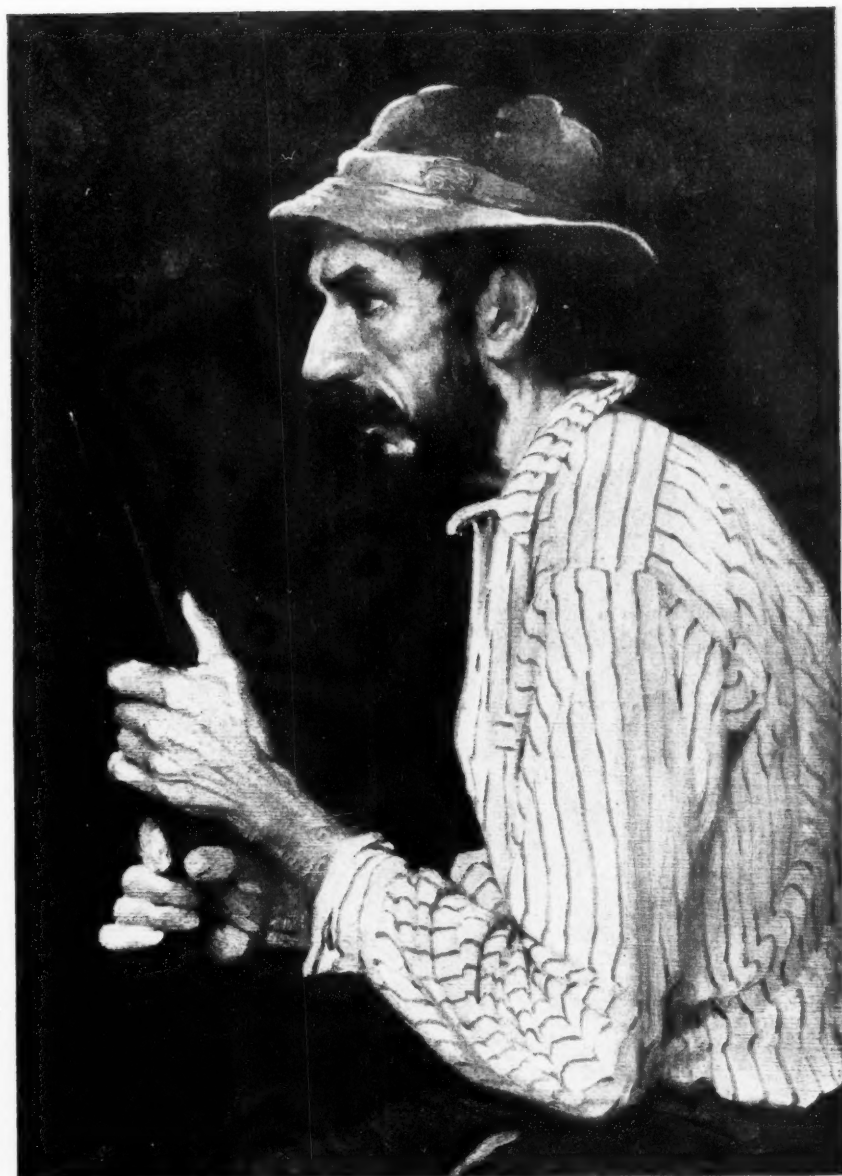
The literary picture will not exist in this country as in the Academy show in London, or the days of Brown's boot black in America, but when painters of rather decorative tendencies turn to the "people" for subject-matter it is a sign of the times. And James R. Hopkins' red-faced, stolid mountaineers are an example of what should and will come as part of the art production of our country.

His work may be seen in Museums over the country and no show is complete without at least one of his canvases, while his recent honors are the Gold Medal at the San Francisco Exposition and the Silver Medal from Chicago. Mr Hopkins sets out to do certain things and does them with the hand of the craftsman and with such spirit that they become aesthetic adventures.



The Miner. H. H. Wessel.

This rather literally stated and workmanlike head of the miner shows Mr. Wessel at his best.



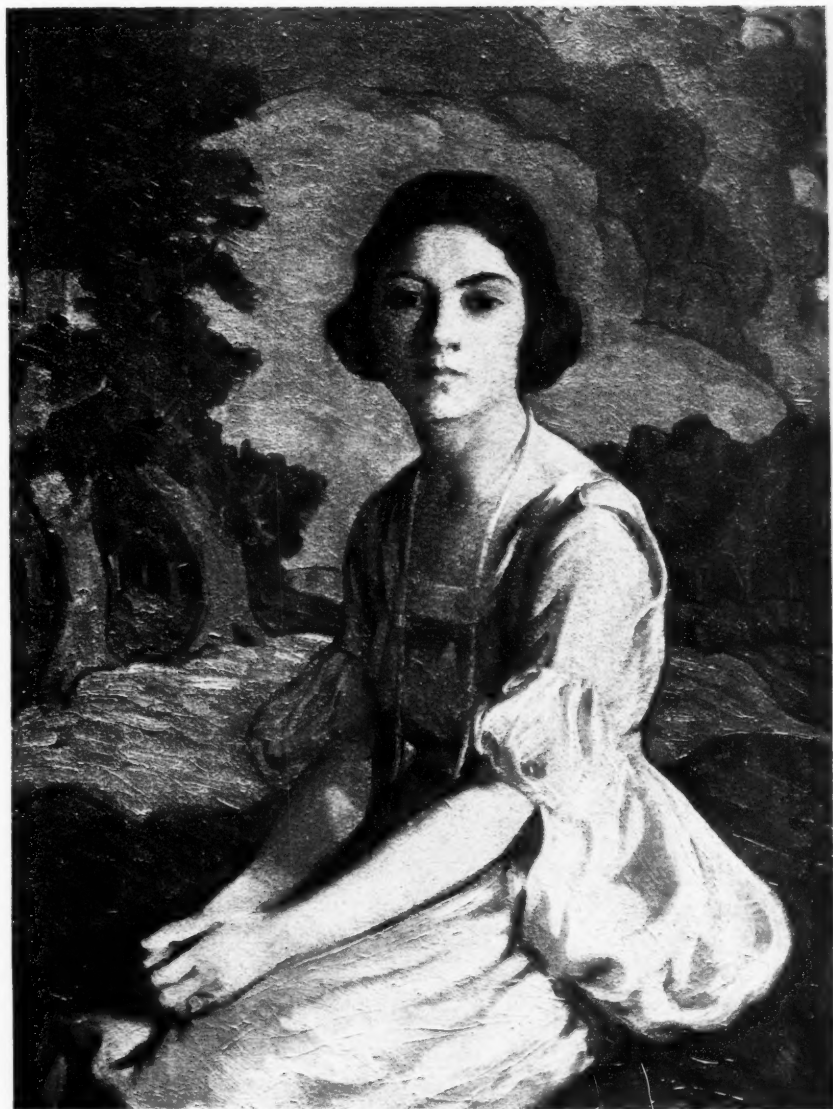
The Moonshiner. James R. Hopkins.

With the shadow of the cave for the background this figure of the red-faced man of the woods stands out with dramatic intensity.



Blue and Gold, by James R. Hopkins.

With a charm of color and line Mr. Hopkins has produced many of these gaily conceived arrangements. Standing in strong contrast are his mountaineers.



A Portrait. Painted by John Elsworth Weis,
An instructor at the Cincinnati Art Academy.



Lake and Mountain, By L. H. Meakin.
This powerful interpretation of mountain and stream and sky is the last canvas worked on by the painter before his death

ART AND ARCHAEOLOGY

Herman H. Wessel

H. H. Wessel is a man of whom not a great deal has been written. Perhaps his own silence concerning himself in the reason for this, for he is silent save for the most excellent account he gives of himself whenever he shows a picture. Before he went to Paris he could draw. Everyone knew that he had received all sorts of prizes for his draughtsmanship. Of course, there are many painters who manage to paint without drawing. It may be the spirit of the times. However this may be, Mr. Wessel does both very successfully. It is not "the first fine careless rapture" that he produces but a very truthful statement of the thing before him. His influence on the student is at once wholesome and invigorating.

L. H. Meakin

Critics spend their lives explaining art and artists. When an artist can express himself in words as well as with pigment the matter of explanation is, or should no longer be in the hands of the critic. The outstanding facts of the life of Lewis Henry Meakin are here given, but we have left much to the self-revealing extracts from his "Forewords."

He was studying art in the old McMicken School of Design when he decided to go abroad. Arriving in Munich at the time when Duveneck was in America for the second trip he entered the classes of Raupp, Gysis and Leofftes. Landscape painting was the thing that attracted him, but etching was the medium with which he first succeeded. Some prints drew the attention of Piloty and when a portfolio of the work of Munich men was gotten out, his was the only etchings by an American.

When he returned he became one of the faculty of the school where he had first studied. Here he taught until his death in August 1917. For a number of years he painted at Camden, Me., during the summer and conducted his class at the Academy during the winter, painting the local haze and smoke-enshrouded landscape.

Fortunately Mr. Meakin did not submit to a great many influences; few artists can without losing their individuality. During the period when his summers were spent in Camden, he at times did canvases that were reminiscent of Barbazon; but what landscape painter has not fallen under this spell?

It was the spell of the Canadian Rockies themselves, their frozen peaks and gushing streams, that took hold of him in the execution of his pictures of the great Northwest. They are full of the silence of waste places and frozen heights. It is the silence one can almost hear.

Intelligent observation characterizes his work. His study of detail has given to his later and more broadly painted moods of nature such accuracy of expression, as far as the big things go, that the mind of the observer supplies the detail. And this is successful landscape painting. Even today landscape is the only field where the American painter seems to have found a medium for art that is truly American. That the highest ideals, coupled with the choice of American subjects, governed the work of L. H. Meakin, can be gathered from the reading of these extracts from three forewords used by him for catalogues of exhibitions. They form his confession of faith.

"Whether I have found a song in nature loud enough to be heard above the hum of everyday life, and, if heard,



The Toilers of the Plains. Henry S. Farney.
One of the first American artists to confine himself solely to the painting of Indians.



Sculpture Gallery, Emma Louise Schmidlapp Building.
Cases along the wall contain casts of ivory carvings from Roman times to the Renaissance.



The Tyler Davidson Fountain.
Erected in Cincinnati in the early seventies, it remains one of the finest of the period,
possessing a surprisingly "modern" feeling.

ART AND ARCHAEOLOGY

whether it is worth listening to, is a question that cannot be decided by myself. I have always the hope, however, that something of the varied impressions made upon me by the different moods and aspects of nature may be felt by the observers of my pictures; and I have endeavored to render in each, as well as I could, the truths that impressed me as the most valuable and characteristic of the time and place."

"Every artist in presenting his work for public consideration does so with some feeling of uncertainty and anxiety as to how far his audience may enter into and sympathize with the sentiment or spirit in which the work was done. As his aim has been to render in each case a more or less emotional interpretation of some aspect or phase of nature, it is manifestly impossible for him to more than hope that his rendering will call for that responsive feeling which will give his work a reason for its being." * * *

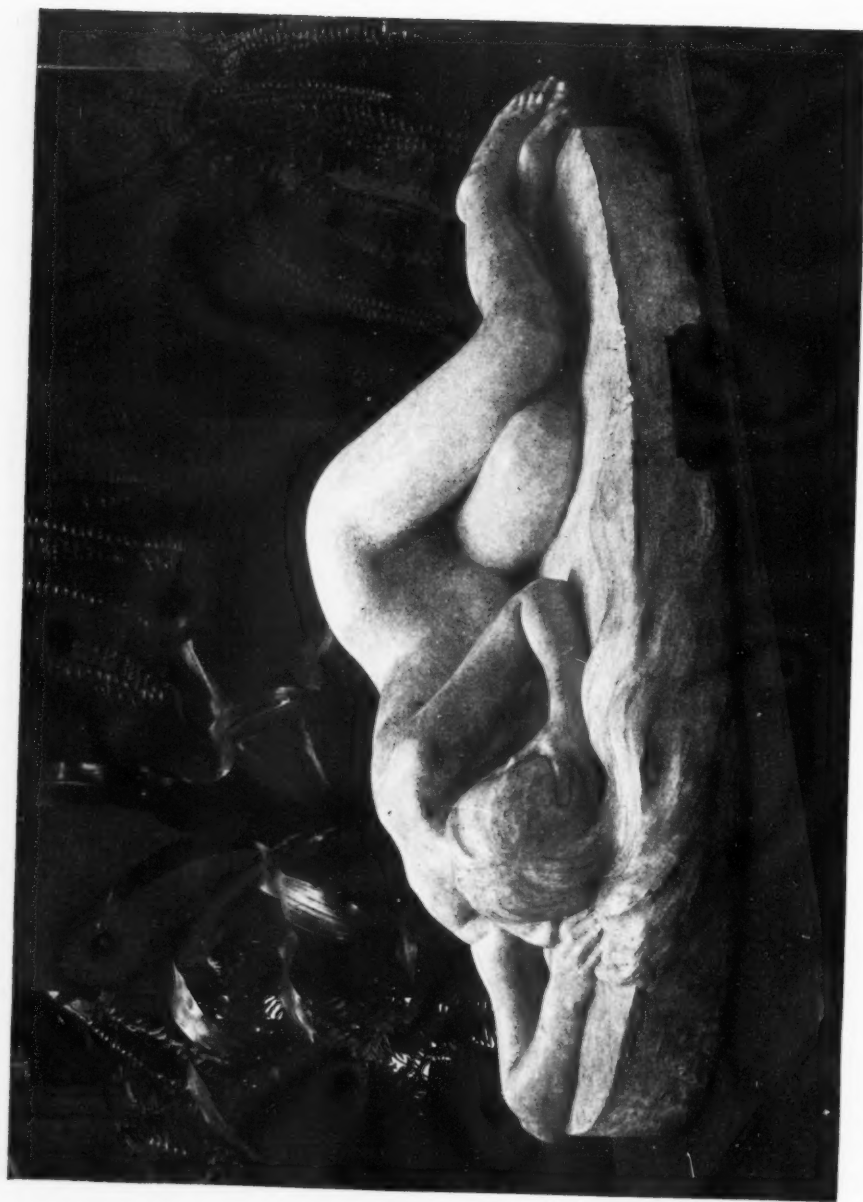
"Any shortcomings that may exist in this collection the painter is probably more conscious of than any one else. He has in no case hoped or even tried to paint a picture without them. A faultless picture, like a faultless person, is most likely to be stupid and uninteresting, but he has tried to make them say something emphatic about the places or the moods of nature that prompted their making, something that he trusts no one else has said, instinctively leaving unsaid things the dwelling upon which might tend to lessen the more or less emotional impression that he felt and hoped to convey to the observer."

Some Public Monuments

George Gray Barnard's Lincoln recently unveiled in Cincinnati is without question the most intimate, and in conception one of the most virile, public

monuments in America. Even those who clamor "It should have been different" will admit this. Thus in some respects Cincinnati possesses the first and last word as far as public monuments are concerned. For in '71 the Tyler-Davidson Fountain was erected. At that time it was the largest piece of bronze casting in this country. Modeled by Von Kreling, a son-in-law of Kaulbach and cast in Nuremburg, it was presented to the city by Henry Probosco. The total cost was \$200,000. There is nowhere a more beautifully conceived fountain. Just as the Lincoln violates some very pet theories concerning public monuments, so the Fountain was a rank heresy in that it lacked Neptunes, Nereids and others of mythological fame. The symbolism has to do with water and man's use of it. The bas-reliefs show water in connection with commerce, navigation, water-power, steam and fisheries. At each corner is a child in some joyous moment of play with water. Around the shaft are four groups: extinguishing fire, going to the bath, slacking thirst and praying for rain. Surmounting all this is the figure, "The Genius of the Water."

Standing as it does in the center of the business section of the city, all things revolve around the Fountain. The people themselves must in some way feel this, even those who pass daily without forming any mental picture of its beautiful forms and spaces. But the Fountain was not placed without some protest on the part of the people, especially the thirty or more butchers occupying the square on which the Fountain was to be erected. They went as far as the Supreme Court with the case and were about to begin all over again when the City Council took the matter in hand and down came the meat market.



Magdalen
Clement J. Barnhorn has never done anything with more craftsmanship and feeling.

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While in 1826 Frederick Echstein, a pioneer sculptor, had modeled in Cincinnati portrait busts of real merit, and Hiram Powers had done his wax works with a few more serious efforts, Louis T. Rebisso was the first sculptor of importance to work in Cincinnati. For years Rebisso taught modeling at the Cincinnati Art Academy and though his equestrian statues were in much demand in Chicago, Washington and the General Harrison had been done for Cincinnati, it was the encouragement and instruction he gave his students and the success of Niehaus, Barnhorn and Borglum that made him a figure of importance.

Charles Henry Niehaus modeled the Garfield soon after his return to America. He did it in the glow of enthusiasm and with that youthful hope that often passes for inspiration. It remains the best of his many commissions. As a portrait it is excellent and the pose of the figure is extremely fortunate. Niehaus has done most of his work in New York. But Clement J. Barnhorn came back to the Academy to fill the place of Rebisso, his old instructor; here he has lived and modeled. When the Memorial to Theodore Thomas was proposed it was, without question, awarded to him. This full length in Music Hall and a number of portraits executed in a concise, craftsmanlike manner are to be found in public places. Never obtrusive, they are always a satisfactory, definite statement. But the real joy of the sculptor finds full expression in the doing of fountains involving children. A careful reading of the buoyancy of youth is evident in the Baur Memorial Fountain, where the piping faun is seen occupied with three frogs, the water from their mouths playing over the

carefully modeled boyish figure. This and many other pieces have gone out of his studio to add beauty to garden or park or sun parlor.

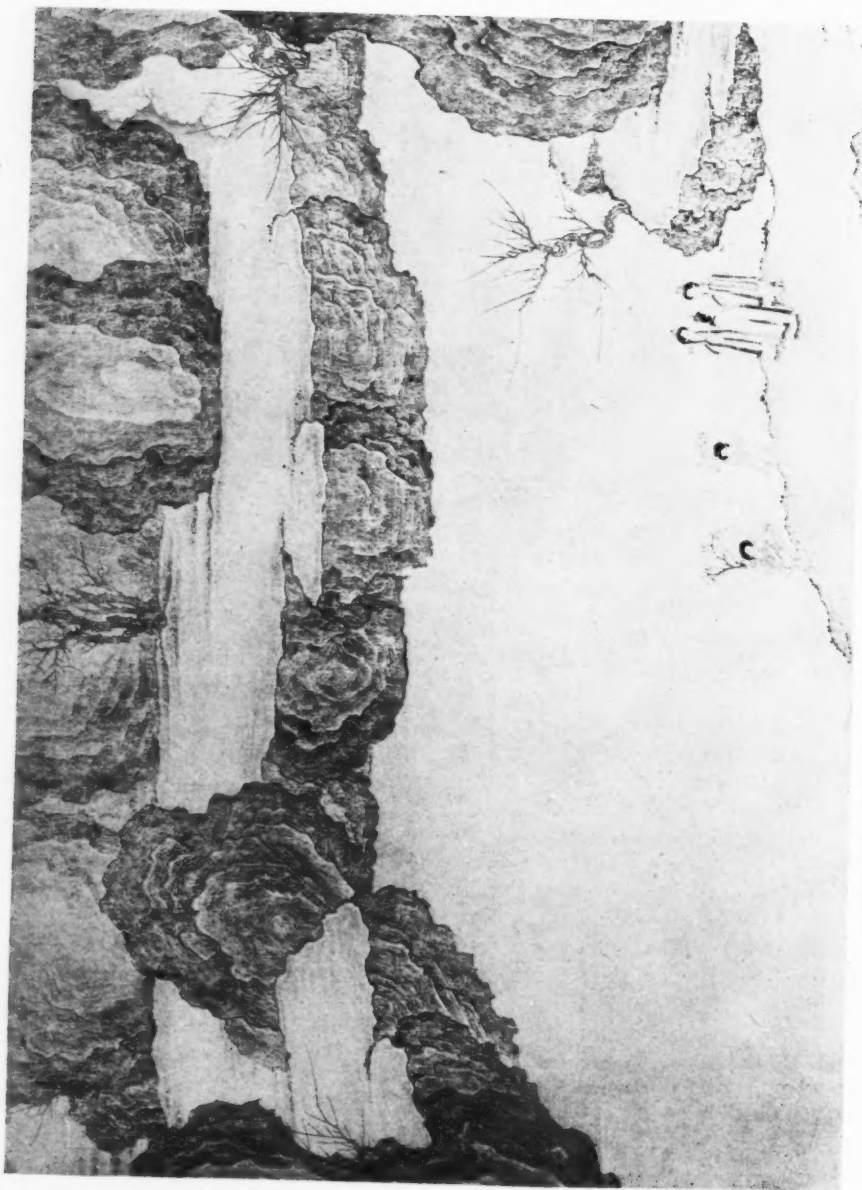
Standing out in direct contrast are the colossal groups done for the church and cemetery. One Crucifixion Group placed in the Mother of God Cemetery, Covington, is conceded to be one of the largest and most important pieces of its kind in this country.

It might be well to mention the Burkhardt Memorial and the Wetterer Memorial, for as most cemeteries, perhaps all cemeteries, are only means of agony to the sculptor, these figures stand out as typical of what might be done instead of the rows on rows of inanities that have accumulated in places that should remain holy.

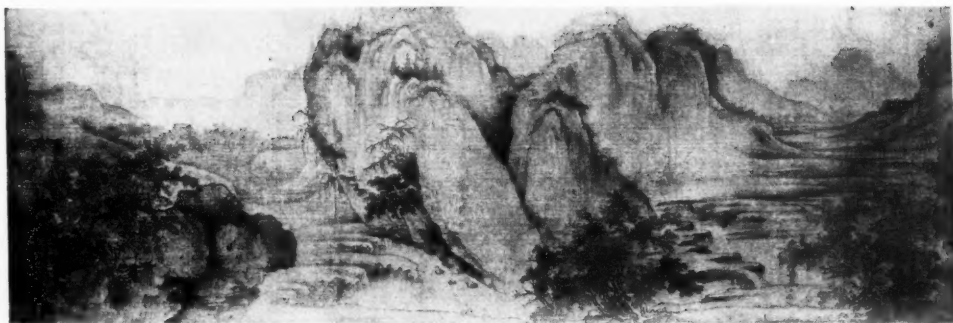
The marked craftsmanship of the man's work is not surprising in view of the fact that for twelve years before he went abroad he carved wood with Henry Fry, the old English wood carver, while studying modeling at night. At the end of four years in Paris he received an honorable mention in the Salon, for his Magdalen. He has been represented and honored at every important exhibition in this country. In bronze, terracotta, stone, wood and marble, Clement J. Barnhorn has expressed himself, and if one traces influences it is most certainly the spirit of the Italian Renaissance that finds re-birth in his work.

Cincinnati Art Museum

EDITOR'S NOTE: Mr. Ernest Bruce Haswell, to whom we are indebted for this comprehensive article, is a well known sculptor of Cincinnati, and lecturer and writer on art subjects, and has long been identified with the Cincinnati Museum. He has studied in Brussels with Rousseau and Dubois and is well represented in private collections. Of course, so large a field could not be covered in one paper and we have for future numbers other interesting sketches of Cincinnati art from Mr. Haswell's pen.



Portion of a scroll painting attributed to Li Lung—mien Sung dynasty



Portion of a Scroll painting attributed to Kuo Hsia—Sung Dynasty

RECENT ADDITIONS TO THE FREER COLLECTION

KATHARINE N. RHOADES

IT IS of public interest to record the fact that during the last three years Mr. Charles L. Freer has obtained many additional art objects, which he has now incorporated with the collections presented by him, some years ago, to the Smithsonian Institution.

The majority of the specimens in this recent group are Chinese, but there are also objects from other Far and Near Eastern countries, and further examples of the work of several leading American painters. In adding these objects to his earlier gifts, Mr. Freer has strengthened and broadened the collection.

The department of Chinese paintings has been increased numerically by at least 150 specimens, and among those recently acquired there are several attributed to the T'ang Dynasty, which native experts declare to be original examples—and which are certainly closely allied in conception and in execution with what is believed to characterize the work of such men as Lu Tan-wei, Wu Tao-tzu, Yen Li-pen, and others.

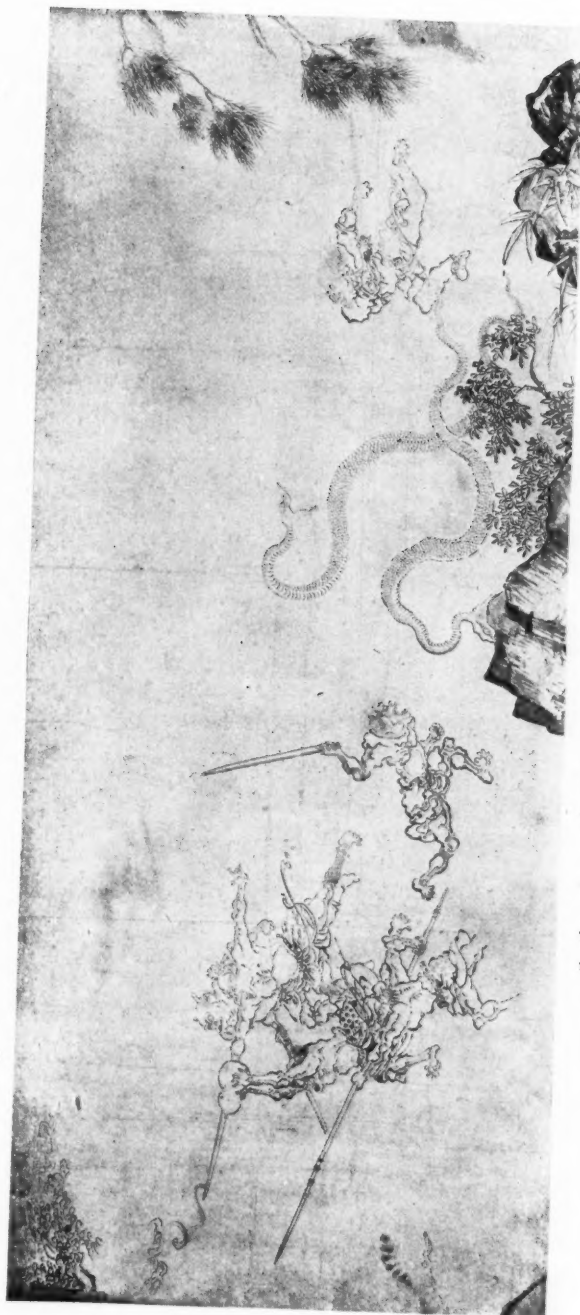
One singularly interesting painting attributed to Yen Li-pen, is of a superb Kuan-yin seated upon a lotus throne. In type like the stone figures of the Six Dynasties, this figure is painted with the bigness and power of sculptured form, and it expresses an early and noble type of that gracious divinity. The ages have destroyed the silk on what was probably the unpainted portions of the picture, but the area upon which the Kuan-yin appears, is still in a fair state of preservation, owing to the use of fortunately chosen pigment for her delineation.

Two other splendid Buddhistic subjects—on paper—are attributed to the great Wu Tao-tzu, but whether he actually painted them or not, remains one of the interesting problems for discussion and possible determination by future scholars.

There are other T'ang examples of exceeding interest, and also some paintings belonging in design to that period but executed later—probably during the Sung Dynasty. Li Lung-mien is believed to have copied a famous T'ang



Portrait of Liu Hai-chan attributed to Li Lung-mien—Sung dynasty.



Section of a scroll painting, attributed to Li Sung—Sung Dynasty.



Flower painting of the Sung Dynasty, attributed to Ch'ou Yuh-Chin.

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composition in scroll form over 30 feet in length, in which, while following T'ang traditions, he boldly introduced, as was his practice, his own beautiful line and amazing technique. The portrait of Liu Hai-chan, reproduced herein, is also attributed to Li Lung-mien—and who else could have achieved such wizardry of brushwork and such spiritual delight?

In contrast to the delicacy of the above-mentioned scroll painting attributed to Li Lung-mien, but yet in complete harmony with it, is an important scroll attributed to Li Sung, (also of the Sung Dynasty,)—depicting a fierce battle raging between demon-like creatures, wild beasts, and serpents. These two paintings are assets of unquestioned value to the collection—as aside from their aesthetic qualities they furnish students unusual opportunity for inquiry into the technical differences employed by great painters of the T'ang and Sung Dynasties.

There are also many beautiful landscapes to which the names of Ma Yuan, Li Ch'eng, Fan Kuan, Ching Hao, etc., are attached—prominent among them is an ideal garden attributed to Li Ssu-hsun of T'ang, with which it is inter-

esting to compare an authentic landscape scroll by Chiu Ying, (Ming), noticing the influence of Li Ssu-hsun upon Chiu Ying and how the later man expressed that influence.

In Chinese bronze the collection has been enriched by both large and small specimens; especially by small animalistic forms, ornaments and objects of utility, of the Han, Six Dynasties, and T'ang periods; principally recovered from excavations of ancient graves made by recent railway builders.

Several important stone sculptures have also been included; one, a large Six Dynasties stele, (dated) of blackish stone, showing areas of the original paint, and a landscape design incised upon the reverse.

This design will help students to establish the period of the origin of a certain type of landscape treatment occasionally copied by later artists in several mediums, but especially in painting.

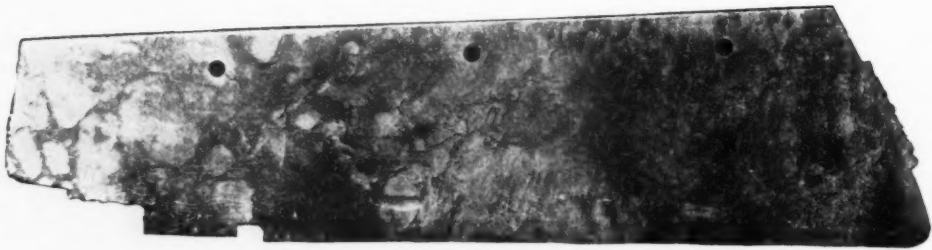
In addition to this stele, two most unusual Kuan-yins have also been acquired. One of these is a superb life-size standing figure of the Six Dynasties, sculptured in the round. It is powerful in conception, gracious in form and design, and rich in spiritual emana-



Five-colored pottery jar—T'ang dynasty



Gilded bronze jar with cover—Six Dynasties.



Jade Baton, Chou Dynasty.

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tion. This important specimen is a gift to the collection from Mr. and Mrs. Eugene Meyer, Jr.

The second Kuan-yin recently acquired is somewhat smaller and may be either a Six Dynasties or early T'ang production. It retains interesting traces of early decoration in color and gilt—the surface in its present condition resembling ancient pottery of deep cream color, crackled and iridescent. This specimen came from a temple near Lu-An-Fun in the province of Shansi.

Mr. Freer has also acquired about 200 specimens of jade, practically all of which antedate or belong to Han, and many of which are of pre-historic origin—before San Tai. From the renowned collection of His Excellency Tuan Fang, two large jade swords have recently come; one known as the Red Sword, "Chih Tao", and the other called the great Serrate Baton of the Chou Dynasty. The latter specimen, shown here, measures 28 inches in length.

From Tuan Fang's collection two scroll paintings have also come into the possession of Mr. Freer—the well-known Szechuan River scroll by Li Lung-mien, and a fragmentary scroll said to be by Kuo Hsi. Readers who have access to back numbers of *Kokka*, will find an illustrated article pertaining to this painting in No. 250, March 1911. They can also find in *Kokka* No. 253, May 1911, a reproduction of the painting attributed to Ku Kai-chih which Mr. Freer secured some years ago from His Excellency Tuan Fang.

In the recently obtained pottery there is much of intense interest dating from Han to Ming. Some fine T'ang vases, boxes, animals and jars—one five-color decorated jar from the province of Szechuan, surely a forerunner of the Sung, Tzu Chou ware made in



Stone Kuan-yin
Six Dynasties or T'ang.

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Kuan-yin—Attributed to Yen Li-pen—T'ang Dynasty.

Chi-li. Among the Sung specimens is the finest and largest Chun Yao bowl yet acquired by Mr. Freer, and several important white bowls and a low fruit dish considered by Chinese experts to

be authentic Ting Yao, though that term is so frequently misused that one hesitates ever to employ it.

Some rare Korean pottery has also been added, together with an interesting group of Korean objects, (principally small,) in metal, stone, etc., found during the recent excavations made by the Japanese in the Keisho Hokudo and Kaido Kyodido provinces. An important number of these objects were presented to the collection by Mr. S. Yamanaka, of Japan.

Among the later acquisitions are also a Horo-Kaku Mandala, dated Tempei Hoji, 7th year, (A.D. 763.) secured from a small temple in the province of Yamato:—a lacquer Bodhisattva formerly thought to be Japanese but now believed to be of Chinese origin:—and some interesting Chinese glass of the 8th and 9th centuries.

Several additional works by James McNeill Whistler have also been acquired, all of them gifts from friends of the collection. Col. Frank J. Hecker has presented the beautiful canvas entitled "The Music Room," and an anonymous friend has given five important pastels by the same artist.

We may safely state that 800 objects have been added to the collections, about 20 of them being American paintings, and the remaining, Near and Far Eastern specimens of a character qualified to aid materially in further identification and research work during the future study of the Eastern civilizations.

Detroit, Michigan.



"The Triumph of Death," probably by Orcagna or Lorenzetti.
Mural Fresco in the Campo Santo, Pisa.

"TRIUMPH OF DEATH" AND "LAST JUDGMENT"

By MRS. M. B. BRIDGMAN-SMITH

DEATH...! Last judgment....! Throughout the Middle Ages the Christian world ached with the fear of their existence. These twin ideas were the strongest pillars of the Papal throne, the scepter and sword of the secular power of the mitre. The prosperous cities stopped in their merry laugh with sudden pang at the grip of death-fear, and the sinister melancholia of the age still speaks in the terzinas of Dante, throbs in the marble of Buonarroti. In the first unsteady steps of the Renaissance into the realm of art, and its later sure-footed flight to Olympian heights there always appears its ghastly face, a grinning, triumphant mask. It is in this spirit that must be understood two of the most gripping mural paintings of the Italian Renaissance.

When I was in Pisa the voluble guide proudly told me that the 'Trionfo della Morte,' the famous fresco on the south wall of the Campo Santo, furnished Michelangelo with the inspiration of his "Last Judgment," the cele-

brated colossal mural painting of the Sistine Chapel in the Vatican. Inspiration! Well, we know that everything he saw, or read, or knew, were they the pathetic tales of the Bible or the myths of ancient Greece, was to this titanic spirit but the raw material with which he reflected the microcosmos that raged with consuming fury within his breast. However, the affinity between these two frescoes is startling. The Pisa picture, crude, naive, yet touching, impresses one as truly michelangelesque by its gloomy world-philosophy and even reminds one, by its lurid *penseroso*, of Dante's vivid imagery. The Pisans may justly be proud of it and its artistic setting, their cypress-shaded cemetery with the soft green lawn-cover, which spreads over the soil that was shipped in some fifty galley vessels from the Holy Land during the times of the Crusades.

Of the six mural frescoes of the Pisan Campo Santo, the "Triumph of Death" is the most impressive. It belongs to an early age, the fourteenth century,



"Christ as Judge of the World" from The Last Judgment of Michelangelo.
Sistine Chapel, Rome.

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painted probably by the hand of Orcagna, according to Vasari, or perhaps by Lorenzetti—the point is much contested. The “Last Judgment” by Michelangelo, is a much later work, having been completed only in 1541. The frescoes of the entire Sistine Chapel were executed by the hand of Michelangelo under various popes, but of all his paintings this fresco, which covers the entire altar wall, is his crowning achievement.

In conception as well as in manner of composition these two gigantic paintings show great resemblance. Both were born of the spirit of medieval Christendom; to be more specific, each shows strong influences of the theology of the Dominicans. Perhaps more than any other work of Buonarroti, this picture is a frank confession of how strong was the grip that Savonarola had held over him. The hysteria of religious ecstasy, which quivered through medieval centuries, has stamped its mark upon these pictures; and it is not the triumph of hoping faith, either, but the dull melancholia of suffering mortals, death-fearing, burdened with the consciousness of their sins.

The idea of both these frescoes is worked out in a similar way. A central figure carries the dominating idea; around it are scattered groups of figures, with seeming incoherence, related to the main subject only by the inner homogeneity of thought.

As the title implies, in the Pisan fresco the center figure is Death, “la Morte,” a furious, ravenous Megaera, with bat-wings and loose hair, a scythe in her hands, a vampire such as Petrarca depicted her in his poems. She sweeps from above vulture-like, with irresistible, victorious speed to fulfill her terrible calling. Demons of hell are

in her suite, gargoyles of greed, weird creatures of fantastic form. It is Death, the irretrievable, the sudden, the great enigma, which has startled the artist and which he has rendered in his awkward yet gripping manner.

Michelangelo in the “Last Judgment” has chosen Christ as the center figure of his picture; not the mild, thorn-crowned martyr, however, but the prophet in his second coming, the judge of mankind, his hands raised to slay the guilty, from whom even the kneeling Madonna shrinks with awe. Angels with trumpets sound the day of doom. They are heroically conceived—heralds who give the sign of battle. Below, mankind groans with pain and anguish. Miserable, sad creatures they are, their bodies twisted with the convulsions of horror, dreading eternal condemnation. Is this picture, perhaps, a confession of the painters' own creed, of his pessimism, laying bare his gloom-stricken, self-torturing soul? Could he not see the faintest ray of hope?

In the Pisan picture there is a reconciling element. An escape from death's horrors is seen in the kingdom of heaven on earth, in the quiescence of the peaceful heart. *La vita contemplativa* as Thomas d'Aquinas expresses it—which is really the fundamental idea of medieval monastic life—is here illustrated by the pious hermits, who peacefully enjoy their ascetic life. There, too, is the garden of the eternally blessed. They play upon the lyre, which in medieval symbolism stands for the *mortificatio carnis*, the victory over the flesh. They sit under pomegranate trees—according to Hettner—the symbol of purity, and not orange trees, as described by Vasari. Truly this picture is quite free from any of the pagan influences that crept into the brush of later masters.

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Of course in Buonarroti there is that strange blend of Christian mysticism and pagan force of intellect, a common psychological trait in many artists of the Italian Renaissance. When, after many years of secret labor, Michelangelo released his picture for public inspection, a general outcry of indignation arose on account of the nudity of the figures. The dignity and morals of the Church were considered to be impaired by such a "sacrilege." Gregory VIII seriously contemplated having the painting destroyed, but the appreciative artist-contemporaries of Buonarroti intervened. It was decided as a compromise to have draperies painted over the nude figures, a work begun by Daniele da Volterra, disciple and friend of the great artist, who carried out the work in the manner of his master; but not until the 18th century was the work of "moralization" completed. Consequently the painting as we know it today is vastly different from the original "Last Judgment."

To appreciate fully the paintings of Buonarroti one must think of him as the sculptor. He thought in marble even when he expressed himself in paint. The human body was his medium, scenic effects are almost entirely lacking in his pictures. Even his groups seem to be only a multitude of single bodies—they show a lack of color-values and the feeling for perspective construction. From his palette he invariably chose a cool range of tones; blues, greys and greenish tints. His flesh tints alone glow with life—but they possess the warmth of aged, mellowed marble. There is in all his pictures that plastic roundness, that clear-

ness of line, that form-perfection, which is the ear-mark of the sculptor.

But what caused the condemnation of the great painting is precisely its virtue. The mastery of the human body had been lost with Praxiteles and the Ancients. Michelangelo found its beauties anew and gave it back to the world. Donatello already had made an amazing step forward in the attempt to unravel the secrets of the play of muscles, the flexibility of the limbs, and to represent the body as a working organism. But Michelangelo alone, the culminating genius of the Renaissance, is worthy to be placed by the side of the immortal Greek sculptors. To him the human body is a vessel filled to the brim with emotions, desires, impulses, and as such it is represented, not in restful repose, but poised in some forceful tension, twisted in motion, full of action—in a word, living.

Notice at the other hand the naive rendering of emotion in the "Triumph of Death." The pious hermit milking a goat strikes one as comical, yet this very occupation is intended to illustrate the *mortificatio carnis*. The inability of the masters of the early Renaissance to depict emotion by mere facial expression or bodily poise led to the vast field of medieval symbolism, of which this fresco abounds. Thus, a stiff, awkward figure carried a certain idea in connection with a symbol, be this a falcon perched on the hand or an orange-tree in the background.

Their original and forceful ideas as well as the personality of the artists have stamped the two frescoes in question as remarkable products of the Italian Renaissance.

Cresco, Pennsylvania.

WHAT ROOSEVELT DID FOR ART IN AMERICA

BY EDWIN CARTHY RANCK

IN all of the multitudinous writings about Theodore Roosevelt, so much emphasis is placed upon the "strenuous" side of his career and those incidents of his life that are essentially colourful and picturesque, that the average reader is apt to think of the word "Roosevelt" as a synonym for "action," not realizing that the twenty-sixth President of the United States was more genuinely interested in all branches of art than any other man who ever occupied the White House, not even excepting James Madison.

It was Theodore Roosevelt who selected Augustus Saint-Gaudens to make the designs and execute the models for the new issue of gold coinage—the most artistic coins ever turned out of the United States Mint. And he did this on his own initiative, having the power to act without going through the almost hopeless routine of trying to convince a matter-of-fact Congress that Saint Gaudens was the best qualified sculptor to execute this commission.

It was Theodore Roosevelt who consulted Frank Millet, painter, decorator and war correspondent, and took his advice in regard to decorations and painting. Millet also suggested the sculptors who were best qualified to make certain medals that Roosevelt insisted should be dignified and artistic.

It was Theodore Roosevelt who made the restoration of the White House a thing of beauty and not an architectural blunder, by enlisting the services of that great architect, Charles F. McKim. The result was one of the most perfect instances of sympathetic art creation that this country has ever known. Mr. McKim, working in perfect harmony

with a President whose sense of beauty was equal to his common sense, achieved an architectural poem that will be an enduring monument to his greatness.

It was Theodore Roosevelt who publicly called attention to the greatness of a then little known American poet—Edwin Arlington Robinson; likewise, he proclaimed the charm and beauty of the late Madison Cawein's nature poems.

It was Theodore Roosevelt who saw to it that the Grant Memorial was placed in a suitable location; also the Agricultural building. His artistic soul also rebelled against making the Lincoln Memorial little more than an adjunct to the railway station at Washington. He appointed a Fine Arts Council that was the forerunner of the Commission of Fine Arts, and he it was who started the nucleus of a National Gallery of Art by the acceptance of the Harriet Jane Johnston and Freer Collections, something that would never have happened had the White House been occupied by a person uninterested in the artistic development of our country.

Yet, in writing about some of these achievements in the cause of art, Roosevelt is remarkably reticent and modest. Here is all he has to say about it in his autobiography:

"In addition, certain things were done of which the economic bearing was more remote, but which bore directly upon our welfare, because they add to the beauty of living and therefore to the joy of life. Securing a great artist, Saint Gaudens, to give us the most beautiful coinage since the decay of Hellenistic Greece was one such act. In this case I had power myself to direct the

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Mint to employ Saint Gaudens. The first, and most beautiful, of his coins were issued in thousands before Congress assembled or could intervene; and a great and permanent improvement was made in the beauty of the coinage.

"In the same way, on the advice and suggestion of Frank Millet, we got some really capital medals by sculptors of the first rank. Similarly, the new buildings in Washington were erected and placed in proper relation to one another, on plans provided by the best architects and landscape architects.

"I also appointed a Fine Arts Council, an unpaid body of the best architects, painters, and sculptors in the country, to advise the Government as to the erection and decoration of all new buildings. The 'pork-barrel' Senators and Congressmen felt for this body an instinctive, and perhaps from their standpoint, a natural hostility; and my successor a couple of months after taking office revoked the appointment and disbanded the Council."

Roosevelt was always taking up the cudgels in defense of the artist or writer. One finds such incidents scattered through his busy and intense life. When he heard criticisms of the cowboys as drawn and painted by Frederick Remington and as described by Owen Wister, he flew to the rescue in this characteristic fashion:

"Half of the men I worked with or played with and half of the men who soldiered with me afterwards in my regiment might have walked out of Wister's stories or Remington's pictures."

No one more sincerely admired a genuine and worth-while piece of art than Theodore Roosevelt—no matter whether it was a painting, a bit of statuary, a poem, a great book or a nobly

conceived architect's creation. Roosevelt rightly measured the worth of a man's work by actual achievement, and if a man or a woman achieved what he or she had started out to do, whether in the still arts or the arts of living nobly and usefully, he always doffed a metaphorical hat. "Work performed." That was almost a fetich with this man. But it was not the quantity of the work that appealed to him, but quality—and he was ever quick and responsive to the magic touch of genius.

In his home at Sagamore Hill, Colonel Roosevelt had a room of noble lines and proportions that was appropriately called "The Trophy Room." Here he had many art objects that he treasured with an affectionate regard that crept out in his voice when he was showing them to friends.

"Here is something of Saint Gaudens," he would say, and then he would show you the sculptor's "Puritan," a bronze that was given to the Colonel when he was Governor of New York by his staff officers at Albany. Another greatly treasured bronze was Proctor's cougar, a virile piece of work; likewise a horseman by Frederic MacMonnies, and a big bronze vase by Kemys.

Another highly prized treasure was a head of Abraham Lincoln, presented to him by the French authorities after his Sorbonne speech. He also owned a bronze portrait plaque of Joel Chandler Harris, creator of "Uncle Remus," whose animal stories he admired tremendously. In this same room was a spirited painting of a bull moose by Carl Rungius. Roosevelt himself in his autobiography thus describes the north room at Sagamore Hill:

"In the north room, with its tables and mantlepiece and desks and chests made of woods sent from the Philippines

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by army friends, or by other friends for other reasons; with its bison and wapiti heads; there are three paintings by Marcus Symonds—'Where Light and Shadow Meet,' 'The Porcelain Towers' and 'The Seats of the Mighty'; he is dead now, and he had scant recognition while he lived, yet surely he was a great imaginative artist, a wonderful colorist, and a man with a vision more wonderful still. There is one of Lungren's pictures of the Western plains; and a picture of the Grand Canyon; and one by a Scandinavian artist who could see the fierce picturesqueness of work-a-day

Pittsburgh; and sketches of the White House by Sargent and by Hopkinson Smith."

There was always this quick and sensitive response to beauty in the soul of Theodore Roosevelt. He was as much a lover of art for art's sake as he was of work for work's sake, but he did not believe in what Edgar Allan Poe called "the mad pride of intellectuality." He ever encouraged and stimulated a sane and healthy love for art as an ennobling and uplifting influence in the molding of national character.

New York City.

THE NATIONAL PEACE CARILLON

Advocated by the Arts Club of Washington

FROM time immemorial in all lands men have built towers for worship, honor or defense, and miles away these massive structures have stood out against the sky-line as symbols of the genius and glory of the human race, while from their summits tidings of joy and of sorrow have been shouted to assembled multitudes. In Moslem lands the muezzin's call announces to this day the hour of prayer

"From the minaret slim and tall,"

but very early in Christian lands the sonorous and far-reaching tones of bells replaced the human voice. Everywhere bells in church towers have called people to worship for a thousand years. In addition, in many countries nearly every city has had its own municipal bell-tower. In most cases these towers, whether ecclesiastical or civic, have been provided only with single bells, or at most with *chimes* of a few bells, which often have been jangling or in-

harmonious, but here and there, in all lands, fine musical effects have been produced, leading one to wish that bell-music might become universal.

In the Low Countries, bordering on the North Sea, especially in Belgium and Holland, tower-music has reached its highest development. Here the *Carillon*, composed of 30, 40 or more bells, has taken the place of chimes with a marvelous improvement in the quality of the music. Chimes are composed of a few bells, are rung by swinging and, being diatonic, have a narrow musical range, so that not many tunes can be played upon them. The bells of a Carillon are fixed and immovable, are rung by hammers, and are played automatically or by hand on a keyboard, like an organ or piano. The bells of a carillon are chromatic, are tuned to harmonize, have a range of four octaves or more, and, consequently, have almost as many tones and half tones as a piano. Carillon playing in the Low Countries is an honored profession, having its Bauers and

ART AND ARCHAEOLOGY



GHENT:

Where a fine Carillon of 52 bells has given joy to many thousands. This Carillon rang out that Christmas Eve in 1814 when the Treaty of Peace between Great Britain and the United States was signed.

Paderewskis, master bell-players known everywhere and able to sway a multitude with concord of sweet sounds. Those who have heard the music of the bells of Antwerp or Bruges, of Ghent or Termonde or Louvain, filling the air with its sweet tremor, drifting over a whole city and far into the quiet countryside, do not need to be told how wonderful it is, when a master-player is at the keyboard. For centuries the bell-towers of Belgium and Holland have stood for communal life and service, civil and religious liberty, individual and national freedom. In the old days they rang out the Duke of Alva and his minions, in Napoleonic days they were rallying points of civic liberty, and in every great national festivity or crisis, they have cheered and heartened thousands.

As a result of the Great War many of the Belgian bell-towers are now sorrowful ruins, but they called a brave people to the defence of their land, and some of the master bellmen played sweet, defiant music until the Germans were at the very gates. The stolen bells will be returned and the towers rebuilt, let us hope, but meanwhile there is a silence in the land. In our own country we have never had anything corresponding to the Belgian and Dutch Carillons. At their best our towers have had only fine chimes composed of a few bells.

As a tribute to the heroic resistance of Belgium, in recollection of our dead and those of our allies, and in enduring commemoration of the great victory we have won over imperialism, the Arts Club of Washington has undertaken to enlist the co-operation of all lovers of freedom by furthering the plan to erect a National Peace Tower and Carillon, and has appointed the undersigned a committee to carry its wishes into effect.

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We would erect in this country at the National Capital, by a great national subscription the equivalent of a Belgian bell-tower with the largest and finest Carillon that the most expert bell-founders of the world can provide. We believe that this idea of a musical peace-tower will appeal to a multitude of Americans and we call upon everybody who is interested to lend a helping hand, men, women and children. The bells must not only be the best that can be had but the tower that carries them aloft must be a work of art and a joy forever, so that whoever sees it, and everyone who comes to Washington *must see it*, because it will tower above all common buildings, shall rejoice in it even before he hears its wonderful music, and when he goes away will carry with him memory of a multitude of sweet strains. All subscriptions will be applied directly to the purchase of the bells and the erection of the tower, and the needs of the committee will be financed in other ways. Money enough must also be raised to provide funds for the upkeep of the tower and for the employment of a master bell-player.

The Carillon will be located in Washington but will be national in character, and also international in that it will commemorate all the dead who fought side by side for the rights of the common man and the larger freedom of the years to come. Our thought is that each State shall be asked to contribute money enough to pay for one bell and its just proportion of the cost of the tower and its upkeep. There shall be not only a bell for every State, but also one for the Philippines, Hawaii, Alaska, Cuba,

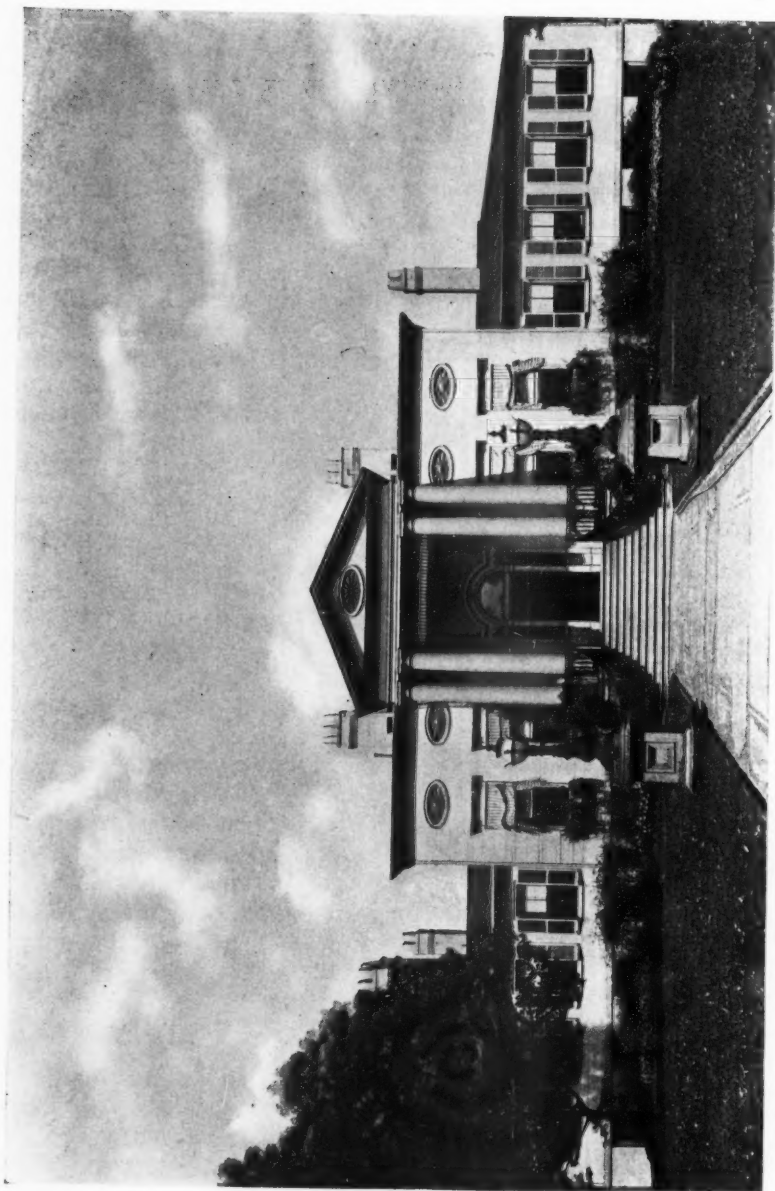
Porto Rico and the District of Columbia, those outlying dependencies of the Nation which are still held in tutelage. This makes 54 bells. These will require a large and strong tower-chamber, and the height of this tower should be not less than 300 feet. Into its walls, through gifts from England, Belgium, France, Italy and the newborn Poland we hope that we may be able to incorporate various war mementoes—stones from the ruined churches and towers of France, Italy and Belgium, mementoes from the Marne, from Liège, Louvain and Mons, Ypres and Verdun, and from the places where so many of our own brave lads poured out their blood to become immortal. Eventually, it is believed that each of the Allies will wish also to give to the tower beautiful artworks commemorating the deeper fraternity of the allied peoples.

The American Institute of Architects has been asked to appoint a committee to co-operate with this committee in selecting a design for the tower so that the very best may be obtained. The location of the tower and the final design will be determined by the National Commission of Fine Arts.

The national organization is now being completed, and special information may be obtained by writing to the Secretary or to any member of the committee.

W. B. WESTLAKE, *Chairman.*
DR. ERWIN F. SMITH,
CAPT. W. I. CHAMBERS, U.S.N.
J. MARION SHULL, *Secretary.*

National Peace Carillon
Executive Committee.



The Old Martin Baum House, Cincinnati. The residence of Charles P. Taft, Esquire.

MASTERPIECES OF EARLY AMERICAN ART

I. A NOTABLE OLD HOUSE IN CINCINNATI

BY FISKE KIMBALL

A YEAR ago it was proposed to abandon a certain artistic competition involving the submission of drawings of old buildings in different localities, for fear that it would involve "some horrible example from the depths of the Middle West." It does not demand a belief in "Eastern provincialism" to point out the very general ignorance that there are in Ohio, in Michigan, and elsewhere beyond the Alleghanies, many most interesting houses in which the traditions of the Colonial style and of the classic revival were continued down to the Civil War. Notable among these in many ways is the old Martin Baum house in Cincinnati, now lovingly preserved, in spite of the encroachments of industry, as the residence of Mr. Charles P. Taft.

Martin Baum, the first owner and builder of the house, was the wealthiest and most influential citizen of Cincinnati during the first generation of the nineteenth century. Born in Hagerstown, Maryland, in 1765, he came to Cincinnati at the age of thirty and soon took the lead in business and in public movements, establishing in 1803 the first bank in the West, and being one of the founders of the first public library, of the first agricultural society, of the literary society, and of the Western Museum (1817). His house was naturally the place of entertainment of many visiting celebrities and men of letters, continuing so after his death, which occurred in 1831.

The distinguished traditions of the house were maintained successively by Nicholas Longworth, founder of the line of his name, who died in 1863, and by David Sinton, whose daughter be-

came the wife of Mr. Charles P. Taft.

The house itself with its smooth wall surfaces, its slender, dignified columns, its delicate cornices and window-caps, has suffered but little in its century of existence. The original doorway, to be sure, was replaced by one of Victorian pattern, and the lamps with their heavy pedestals are additions of the same period, but in general the building preserves a harmony, beauty, and hospitably domestic quality which we are wont to associate with the old South rather than with the pioneer settlements of the Northwest Territory.

Always admired, the house attracted the attention of the late Montgomery Schuyler, a leader in the study of American architecture, who ascribed the authorship of its design to Benjamin Henry Latrobe, Surveyor of Public Buildings under Jefferson and Madison, the most highly trained and gifted architect of his day in America. The attribution is indeed a tempting one, especially as Latrobe was in Pittsburgh from 1811 to 1814, and is reported by his son to have furnished designs for several houses along the Ohio. Although no other preserved examples of domestic buildings surely designed by him, which might serve as reliable terms of comparison, have been identified, there is a certain affinity in the window treatment and other features of the Cincinnati house with details in some of Latrobe's public buildings.

Whoever its author, the house stands as an effective reminder that our heritage of works of art from the early days of the republic is not confined to any single section.

University of Virginia.



Detail of "The Aviator," by Gutzon Borglum, University of Virginia.

CURRENT NOTES AND COMMENTS

The Aviator In Sculpture

WE present as our cover picture and on p. 288 reproductions of the first sculpture memorial aviation has brought forth in this country, if not in the world—Gutzon Borglum's Aviator on the Campus of the University of Virginia, a memorial to James McConnell.

James McConnell was among the first, if not the first of the students of the University of Virginia to tender his services to the allied cause in the autumn of 1914. He was the first of the sons of the University to die in battle. There was a singular quality of heroism in the circumstances of his devotion and death as one of the Lafayette Escadrille fighting in the air. A certain sum of money came in, generally unsolicited, to the Alumni Secretary toward the erection of a simple memorial to his fame, and Mr. W. W. Fuller and Mr. John B. Cobb authorized Mr. Gutzon Borglum, the sculptor, to undertake a larger memorial that would be alike a monument to McConnell, a memorial to heroic conduct, and a work of art, embodying the new form of valor inherent in the work of the aviator. The completion and setting up of the statue on the grounds of the University was consummated with great distinction in the finals of 1919. The memorial itself nobly fulfills the idea of the donors—"to recall to future generations the beauty of heroic death, the virtues of duty, valor and self-sacrifice, and to keep green the memory, of one who counted it a gladness to give his life for a lofty end."

The University of Michigan Expedition For Humanistic Research

THE University of Michigan has received gifts amounting to \$25,000 to defray the costs of an Expedition in the interest of humanistic research. The Expedition will be under the direction of Professor Francis W. Kelsey, and Mr. George R. Swain will accompany it as photographer.

One object of the Expedition will be, to make a re-study of the campaigns of Julius Caesar in the light of the military movements of the great war. The battlefields of Caesar have long been the subject of intensive study, particularly since the time of Napoleon III, but there are yet many unsolved problems. The Expedition will have the services of a military expert, and of other experts as the need may arise.

Professor Kelsey and his associates sailed for Europe early in September, and will spend at least a year in Europe and Asia.

The Mallery Archaeological Expedition In New Mexico

THE Washington Society of the Archaeological Institute of America had under its auspices this summer the Mallery Expedition for the excavation of some important pueblo site in New Mexico. The expedition was entrusted to a Commission consisting of W. H. Holmes, Otto T. Mallery and Mitchell Carroll, with the cooperation of J. Walter Fewkes of the Bureau of American Ethnology, and E. L. Hewett, Director of the School of American Research.

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The work was placed in charge of Mr. J. A. Jeançon, of Colorado Springs, who was assisted for a short time by Mr. J. Wesley Bradfield, of the Santa Fe School. The site selected for excavation was Po-shu-oniue, popularly known as the Turquoise Village, in central New Mexico, a pueblo ruin that gave promise of interesting discoveries. A considerable number of rooms of the ancient pueblo and a part of the great communal Kiva, were uncovered. The excavations yielded an unusually fine collection of pottery, varying from the old "black and white" to the biscuit and red with glazed pattern wares. The finds have been removed to the School in Santa Fe, where Mr. Jeançon will devote some time to the reconstruction of the broken pottery, and the preparation of his report.

Summer Course Among the Cliff Dwellers

PROFESSOR Byron Cummings, Dean of the College of Letters, Arts and Sciences and Director of the State Museum, University of Arizona (Tucson), left Flagstaff July 1st with a large party of students on what is believed to be the first field course in American archaeology ever undertaken by a western university. The class visited the prehistoric cliff ruins of Sagie and Nitsie canyons in northern Arizona, studied old pueblo groups on the mesas and in the numerous canyons of the region, and excavated an ancient pueblo known as the "Red House," near Navaho Mountain. The academic work consisted of mapping sections of the country, drawing plans of pueblos, studying excavations and identifying and classifying the materials uncovered. Each student will submit a report of some particular phase of the summer's work; collegiate credit for the course will vary from two to six university units, in proportion to the amount of work completed by each individual.

The summer course continued six weeks and upon its conclusion the party made side trips from the main camp to the top of Navaho Mountain, to the famous Rainbow Natural Bridge, to Sagie canyon, Kayenta and Monument Valley. Many of the students also visited Oraibi and other Hopi villages to see the Snake Dance and the corn festivals.

In view of the increased interest in archaeology among students of the university and even citizens from distant parts of the state, Professor Cummings expects to repeat this summer's course next year. At that time an effort will be made to accommodate a limited number of non-resident students interested in Southwestern archaeology. During the past two years Dean Cummings' classes in anthropology have taxed the capacity of the museum lecture halls, and there is already a movement on foot to build a larger museum at the state institution.

Roosevelt Memorial Association

THE Roosevelt Memorial Association has been formed to provide memorials in accordance with the plans of the National Committee, which will include the erection of a suitable and adequate monumental memorial in Washington; and acquiring, development and maintenance of a park in the town of Oyster Bay which may ultimately, perhaps, include Sagamore Hill, to be preserved like Mount Vernon and Mr. Lincoln's home at Springfield.

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In order to carry this program to success, the Association will need a minimum of \$10,000,000, and so that participation in the creation of this memorial fund may be general, it asks for subscriptions thereto from millions of individuals.

Colonel Roosevelt was one of the great Americans of his generation. He blazed the trail which this nation must travel. Unselfish and sincere in purpose, unswerving in seeking the right and following it, definite and direct in action, with his theory of personal responsibility for wrongdoing and his creed of "the square deal" for all, he gave a lifetime of devoted public service which must stand as an inspiration to the youth of this land for all time. What he did for Art in America is indicated by the paper of Edwin Carthy Ranch in this number, and how he has inspired our artists is suggested by Frank Owen Payne's articles on Roosevelt in sculpture that have appeared in the April and August numbers of ART AND ARCHAEOLOGY. A contribution to the Roosevelt Memorial will be, in the highest sense, a pledge of devotion to ideal citizenship. Checks may be sent to Albert H. Wiggin, Treasurer, Roosevelt Memorial Association, 1 Madison Avenue, New York City.

In Memoriam: Ralph A. Blakelock

THE death of the artist Ralph A. Blakelock in August in the Adirondack Camp of William M. Kingsley, near Elizabethtown, recalls the sad history of that gifted genius, whose works produced nearly twenty years ago, sold for scarcely enough to keep his family from starvation. A dealer in Third Avenue many years ago paid \$100 for thirty-three panels and pictures of his. Since then, when the beauties of the world and life have been closed to him by mental failure, brought on by anxiety and poverty, his pictures received recognition and brought thousands of dollars, too late to make atonement for the cruel neglect.

This was not unusual in the history of the old masters, but with modern critics, who consider themselves so discerning, so infallible, it is strange that this rarely gifted artist should have been ignored, misunderstood and unappreciated. Mr. Elliott Daingerfield, Blakelock's able biographer says—"There are countries which do not allow such things to be, countries that we consider far behind our own in civilization, which recognize the permanent value of Art and see to it that suffering shall not stay a gifted hand." No-one has painted moon-light as Blakelock has! They were dream nights, that seemed to reflect his sad melancholy. The picture in Senator William A. Clark's collection, is called a "perfect moonlight." It was purchased from the William T. Evans collection for \$13,000. The Toledo, Ohio, Museum paid \$20,000 at the Lambert sale in 1916 for the "Brook by Moonlight." See ART AND ARCHAEOLOGY, Vol. VII p. 149. This same canvas was sold for \$500 when the artist was obliged to part with it for the simple necessities of life.

Mr. Daingerfield says of it "The composition would give joy to a Japanese. It is definitely a design—the wonder of the work from a craftsman point of view is the placing of the moon, which is directly behind and seen through the great tree, doubtless an oak. The tree is pure lace work full of characterful draw-

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ing, and by what mystery of color he has induced the white moon to retreat into space amid all the black lace, one may not divine. It does it, however, and proceeds to fill the little valley and its broken stream with a moonlight as sofe, as elusive as music." He is a "pathetically shadowed figure in the world of Art."

H. W.

The High Cost of Pictures

THAT the high cost of living does not affect the high cost of pictures—nor their purchase—is evidenced by some of the prices recently paid in London at the big auction sales! People may object to the prices demanded for necessities, but they are apparently willing to expend fortunes for luxuries.

That "Mrs. Siddons as the Tragic Muse," by Sir Joshua Reynolds, is a luxury is unquestioned, and she brought 52,000 pounds at Christie's when she was sold in July. It is not inappropriate that Jan Steen's "Spendthrift" should have brought the remarkable price of 16,000 Guineas!

H. W.

The Harris Portraits of Members of the Peace Conference

THE Library of Congress has on exhibition a most interesting collection of portraits of all the members of the Peace Conference at Paris.

The photographs, seventy-three in number, were made by George W. Harris, of Washington, D. C., who went to Paris with the first press delegation from America and remained until he had an original negative (signed) of every delegate at the Conference.

The photographs are exceptionally fine, and as they represent leading statesmen from thirty-three nations, who will undoubtedly be prominent in world affairs for some time to come, they are of historic as well as personal interest.

H. W.

General Meeting of the Archaeological Institute

The Twenty-first General Meeting of the Archaeological Institute of America will be held at the University of Toronto, Monday, Tuesday and Wednesday, December 29-31, 1919, in conjunction with the American Philological Association. Members wishing to present papers, will kindly communicate with Professor George M. Whicher, General Secretary, Columbia University, New York, N. Y.

Demand for Back Numbers of the Art and Archaeology

Readers of ART AND ARCHAEOLOGY are showing a commendable desire to complete their sets, and the demand for back numbers has about exhausted our stock of certain issues. Have you copies which you can spare of ART AND ARCHAEOLOGY for January, 1917, April, 1917, December, 1917? We need them at once and shall be glad to pay 25 cents for each copy.

Address copies to Circulation Department,

ART AND ARCHAEOLOGY,
The Octagon, Washington, D. C.

BOOK CRITIQUES

Furniture of the Olden Time. By Frances Clary Morse. New York, The Macmillan Company, 1917 Pp. 470. \$6.00.

This useful work on Colonial furniture, which first appeared in 1902 is here reprinted with additions comprising a new chapter and many new illustrations. After a brief introduction tracing the general development of style in furniture follow chapters devoted individually to chests, bedsteads, desks, chairs, tables, clocks, and other leading articles of furniture. The new chapter, devoted to doorways, mantels, and stairs, invades the field of interior decorations. Here Miss Morse is less sure of her ground, and although the photographs make a welcome addition, there are a number of errors of facts and dates. Over four hundred illustrations and an appropriate binding give the book added value and attraction.

F. K.

Colonial Virginia: Its People and Customs. By Mary Newton Stanard. Philadelphia, J. B. Lippincott Company, 1917. Pp. 376. 93 illustrations. \$6.00.

Mrs. Stanard has accomplished the rare feat of making a book at once indispensable to students and fascinating to the general reader. Based throughout on first-hand study of documents and relics, it is through its subject matter and treatment of the greatest human interest. The status of the Virginia Immigrants in the old country, the romance of their social life, courtship, and pastimes, their houses, furniture, dress, books and pictures, are treated authoritatively and entertainingly. Numerous unhackneyed illustrations make our idea of life in old Virginia more graphic than ever before.

F. K.

A History of the Rise and Progress of the Arts of Design in the United States. By William Dunlap. A New Edition, Illustrated, Edited with additions by Frank W. Bayley and Charles E. Goodspeed. Boston, C. E. Goodspeed & Co., 1918. 3 vols. \$15.00.

"The American Vasari" is what Mr. Theodore S. Woolsey called William Dunlap, in a recent article urging the need of a new illustrated and annotated edition of his rare work printed in 1834. Messrs. Bayley and Goodspeed have now provided this to heart's content, and the early history of painting in

America is thus made accessible as never before. Not only every student of American art, but every owner of family portraits will find the book of the utmost interest, and many other readers will find it enjoyable for the power of narration and fund of anecdote which justify the comparison with the great Italian biographer.

The original work, of which the author was himself a painter of wide experience, derived its importance from his personal acquaintance with a great number of brother artists, from his untiring researches, and especially from the great amount of autobiographic material which he secured from his subjects by correspondence. It has furnished the chief, in some cases the only fund of knowledge regarding a multitude of worthy artists of our formative period. Severe in its criticism of the personal foibles and pretenses of better men, it combines to a surprising degree tolerance and sound criticism of their differing methods of work. Inexact in many of its statements and dates, and lacking in illustration it was necessarily. These faults have been made good in the present edition by notes embodying the results of the fruitful researches in recent years by Mr. Charles Henry Hart and others, and by nearly two hundred reproductions of paintings, engravings, and other works, many of them hitherto unpublished. The editors have also added brief notices of several hundred artists active prior to 1835 who were not mentioned by Dunlap, a notable bibliography for the same period, and a very full index.

The wealth of artistic tradition which the work embodies is astonishing, and reveals that any supposed dearth has lain less in the subject matter than in our knowledge of it.

F. K.

Early Philadelphia: Its People and Customs. By Horace Mather Lippincott. Philadelphia, J. B. Lippincott Company, 1917. Pp. 340. 120 illustrations. \$6.00.

To the many recent books on Colonial days and art this one on early Philadelphia is a welcome addition. The material it contains is indeed not new to students, but it is nowhere brought together in such convenient and attractive form for the general reader. Besides recounting the events of settlement, and de-

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scribing the settlers and their houses and churches Mr. Lippincott takes up one by one the early institutions of the city—such as the Library Company, the American Philosophical Society, the Pennsylvania Academy of Fine Arts, the banks, the fire companies—many of which go back to the initiative of Franklin and are the pioneers of their kind in America. Social features are not forgotten, and many entertaining comments by residents and visitors are collected from old diaries, letters, and travels. Most interesting of all are the illustrations, which comprise, beside photographs of picturesque corners still remaining, reproductions of many engravings of vanished landmarks, including the entire set by William Birch.

F. K.

Japan at First Hand. Her Islands, their People, the Picturesque, the Real with latest facts and figures on their war-time trade expansion and commercial outreach, by Joseph I. C. Clarke. New York, Dodd, Mead and Company, 1918. Pp. xxxvi x 482. 125 illustrations. \$2.50 net.

Japan at First Hand is an interesting and accurate account of Japan by the well-known New York journalist and playwright who went to that country of Fuji and flowers to see things for himself after having read much about it in books and articles. The twenty-one chapters, among which is one on the Fine Arts in Japan, are very readable, even witty and give many interesting details about things Japanese. They include Korea, where Mr. Clarke characterizes the Japanese rule as a "model of colonial up-lift," and also the battle-fields of Manchuria and Peking. The description of the palaces and antiquities of Seoul and Peking as well as the discussion of the politics of today is excellent. The illustrations are characteristic and good.

D. M. R.

The Development of Japan. By Kenneth Scott Latourette. New York, The Macmillan Company, 1918. Pp. xi x 237. \$1.50.

Professor Latourette is more philosophical and scholarly. Though his book is not as bright or entertaining as that of Mr. Clarke, it is one of the best text-books on Japan. He studies the Japan of earlier days as well as today. He gives the history of Japan in the days before Perry and devotes several chapters to the native and foreign influences since Perry's time which have made Japan a world

power which is likely to hold her place. The book contains an able exposition of Buddhism and is a real credit to the course of Oriental affairs which has been established at Yale University and which inspired it. D. M. R.

Samurai Trails. A Chronicle of Wanderings on the Japanese High Road. By Lucian Swift Kirtland. New York, George H. Doran Company, 1918. Pp. xiii, 300. Illustrated. \$2.50.

Samurai Trails is a fully illustrated story of a walking trip of two Americans and one Japanese gentleman through the old by-ways of Japan. By following the Tokaido, the ancient highway of Japan, famous in Japanese art, they shook off the dust of cities (such as Ellen La Motte tells about in her *Peking Dust*, a delightful account of the back alley of western civilization, not very authoritative but giving the Japanese side of the eastern question). They went over the classic roads, over which the Daimyos journeyed to Yedo, penetrating to regions untouched previously by foreigners. The descriptions of old temples, of foaming torrents, of forests, and of mountains such as Fuji at dawn, and of Japanese life and beauty are fresh and vivid. A singularly interesting chapter is the tenth which describes an Ibsenesque drama overheard and witnessed in a lonely mountain native inn, significant of Japan of today, her old order in its death throes, her new in its birth pangs. The illustrations in the book are well-chosen and representative.

D. M. R.

Frank Duveneck. By Norbert Heerman, with 23 illustrations. Boston, Houghton Mifflin Company, 1918. \$2.00.

"After all's said, Frank Duveneck is the greatest talent of the brush of this generation." These words of John Singer Sargent are quoted as the opening sentiment of this comprehensive and charming essay on the work of the great Cincinnati painter, whose activities are described in detail by Mr. Haswell in this number of ART AND ARCHAEOLOGY, pp. 261-265. The volume is replete with full page illustrations of his paintings in chronological order from "The Old Schoolmaster" painted in Duveneck's second year in Munich (1871) to the memorial figure in bronze of his wife, Elizabeth Boott Duveneck (1891) installed on her grave in the "Campo Santo degli Allori" in Florence.

M. C.

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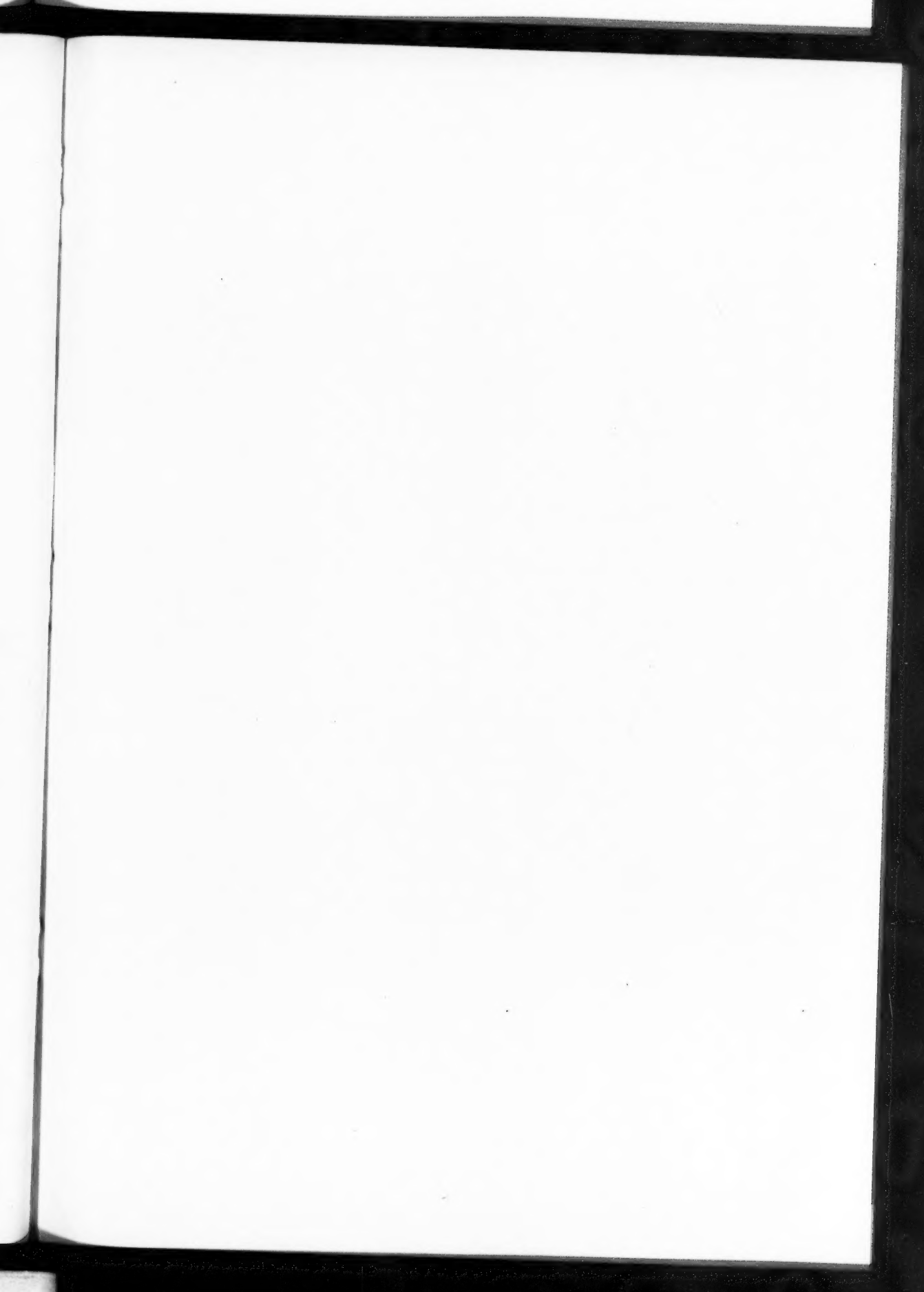
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